MAXIMUM ROCKNROLL

#403 DECEMBER 2016 $4.99 IN THE US

THE ALL CHINA ISSUE

FEATURING SCENE REPORTS PAST AND PRESENT, INTERVIEWS, PHOTOS, AN ANNOTATED DISCOGRAPHY, AND MORE

12
7 25274 99286 7

Maximum Rocknroll is a monthly magazine, continuously published since 1982. All work is donated and no one receives any salary. All proceeds are either invested in technological improvments or go to other similarly minded not-for-profit projects. Anyone is welcome to reprint anything from **MRR**, but only if it is not-for-profit.

Send records, demos, zines, and letters to PO Box 460760 San Francisco, CA 94146-0760

Send interviews, articles, scene reports, photos, and ads to mrr@maximumrocknroll.com.

Call us on the phone between 10AM and 10PM PST at (415) 923-9814.

More information at our website: maximumrocknroll.com

TOP TENS

Some of our contributors' top ten (or so) things we've reviewed this month. For review consideration, send two copies of vinyl, or one copy of CD-only or demo releases to our PO Box. We review independent punk, garage, and hardcore releases—no major labels!

GRACE AMBROSE

BARCELONA – live
WILD AT HEART / EXOTICA – live
TRIAGE / ANXIETY – live
APOSTILLE / MUJERCITOS – live
COLD MEAT – Jimmy's Lipstick EP
THE KLITZ – Live at the Well EP
JUNGLE NAUSEA – LP
NOTS – Cosmetic LP
DAUDYFLIN – Drepa Drepa EP
K9-67 – EP/ TV CRIME — 45

MATT BADENHOP

DAUDYFLIN – Drepa Drepa EP
DEZERTER – Ku Przyszlosci EP
EMILS – Demo '87 EP
GLUT / LEOPARD PRINT– CS
HEAVY HANDS / SWEATS – CS
INFERNO – LP
LAST RITES – EP
MIRROR – Universal Dismay EP
NEGOT – Cicatrici LP
STEEL CHAINS – I Know EP

MITCH CARDWELL

HARTLE ROAD – Maxx LP
HEAVY LIDS – LP
NOTS – Cosmetic LP + live
COLD MEAT – Jimmy's Lipstick EP
THE KLITZ – Live at the Well EP
RAKTA – III LP
TERRY – Terry HQ LP
WOODBOOT – Crime Time LP
FAKE SURFERS – Cheap Meat LP

ROBERT COLLINS

GAS CHAMBER – live
SCUZZ – Songs of the Sordid LP
CHEPANG – Lathi Charge EP
DEFAITE – CS
PROGRAM – CS
RAKTA – III LP
GOVERNMENT FLU – Vile Life LP
IRON LUNG- live
SCAB EATER – CS
GENERACION SUICIDA – LP

LAYLA GIBBON

NOTS – Cosmetic LP
TERRY – Terry HQ LP
THE KLITZ – Live at the Well EP
JUNGLE NAUSEA – LP
COLD MEAT – Jimmy's Lipstick EP
FOX FACED – Teen Wiccan EP
FANNY KAPLAN – 12"
HEAVY LIDS – LP
ON ON ON – 17 Spells EP
RAKTA – III LP

DAN GOETZ

BLEEDING GUMS – live
Q – live
KRIMEWATCH – live
VANILLA POPPERS – live
BARCELONA – live
NOTS – live
APOSTILLE – live
EXIT ORDER – live
MUJERCITOS – live
PRIVATE ROOM – live

GREG HARVESTER

HARTLE ROAD – Maxx LP
DAUDYFLIN – Drepa Drepa EP
MANNEQIN – CS
MIRROR – Universal Dismay EP
STEEL CHAINS – I Know EP
ATTIC TED – LP
GILES – CS
PANDEMIX – CS
X45 – CS
FRED AND TOODY / MABS – live

KENNY KAOS

LUTHERAN HEAT – LP
THE LOPEZ – Kill Yr Selfie EP
THE KLITZ – Live at the Well EP
TV CRIME — "Hooligans" 45
BOYLE HEIGHTS – EP
COLD MEAT – Jimmy's Lipstick EP
THE FALL – Slates 10"
NOTS – Cosmetic LP
LOWER CLASS BRATS – LP
FAKE SURFERS – Cheap Meat LP

CAROLYN KEDDY

THE LOPEZ – Kill Yr Selfie-EP
NOTS – Cosmetic-LP
GENERACION SUICIDA – LP
NEEDLE EXCHANGE – EP
PIZZA NINJA SQUAD –EP
BOYLE HEIGHTS – EP
COLD MEAT – Jimmy's Lipstick EP
MSSRS – LP / FOX FACE – EP
BRAINF*CK – PDP-1 EP
TERRY – LP/ THE KLITZ – EP
FM KNIVES – live

RAY LUJAN

ARMS ALOFT – CD
BONG MOUNTAIN – LP
DON'T – Fever Dreams LP
FASHIONISM – CD
FOX FACE – Teen Wiccan EP
PANSY DIVISION – Quite Contrary CD
PROCEDURE CLUB – Pinky Swear LP
ASHLEY REAKS – CD
SLAUGHTER & THE DOGS – CD
DESCENDENTS — live
DISCHARGE – live

MARISSA MAGIC

NOWHERE SANDS / JAKE ALVAREZ / GADADANATHI - live
THE BODY – live
TRAUMA HARNESS / MIKE HERR – live
DEAD TIME – live
ETCHED IN THE EYE – live
THE KLITZ – EP / NOTS – LP
KARL J ROEHLING + CHASE GARDNER / BABY BLOOD – live
CHERRY BLOSSOMS – live
ATTIC TED – LP

ROTTEN RON READY

COLD MEAT – Jimmy's Lipstick EP
LAST RITES – EP
WAR BIRTH – I / II
K9-67 – Punk EP
BUSTED OUTLOOK – LP
GENERACION SUICIDA – LP
RAKTA – III LP
FAKE SURFERS – Cheap Meat LP
NEGOT – Cicatrici LP
BRICKLAYER – The Wall 12"

FRED SCHRUNK

WOODBOOT – Crime Time LP
DAUDYFLIN – Drepa Drepa EP
COLD MEAT – Jimmy's Lipstick EP
GENERACION SUICIDA – LP
TV CRIME — "Hooligans" 45
NOTS – Cosmetic LP
NEGOT – Cicatrici LP
MIRROR – Universal Dismay EP
JUNGLE NAUSEA – LP
RAKTA – III LP

LENA TAHMASSIAN

Outta sight....

ELI WALD

BARCELONA / ANXIETY – live
TRIAGE / ALIENATION – live
Q / WILD AT HEART / S-21 – live
NOTS – Cosmetic LP
19 WIOSEN – Zmarnowany Kwiat LP
TERRY – Terry HQ LP
HARTLE ROAD – Maxx LP
COLD MEAT – Jimmy's Lipstick EP
THE FALL – Slates 10"
JUNGLE NAUSEA – LP

CONTENT COORDINATOR
Grace Ambrose

DISTRO COORDINATOR
Arielle Burgdorf

ARCHIVE COORDINATOR
Shivaun Watchorn

WEB COORDINATOR
Paul Curran

RADIO COORDINATOR
Kalou

BOOKS COORDINATOR
E. Conner

DEMOS COORDINATOR
Matt Badenhop

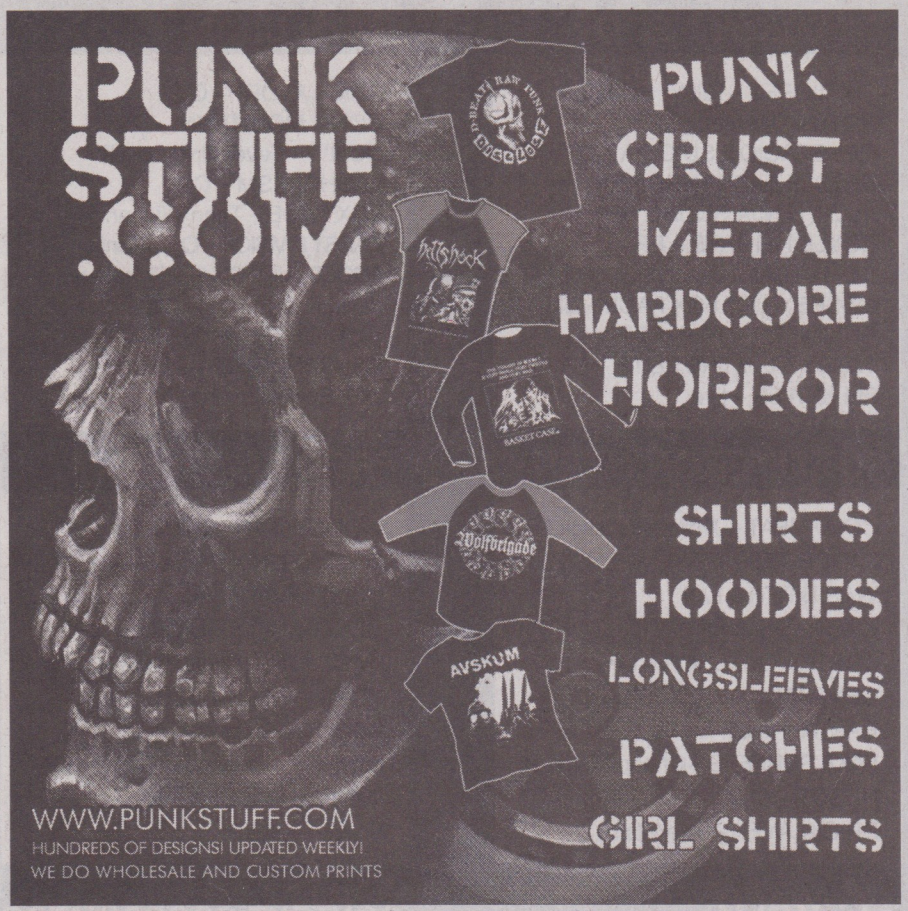
ZINES COORDINATOR
Ari Perezdiez

This is a contributor-driven magazine. We need help writing reviews, editing, doing layouts, processing mail, maintaining our archive, and more. Write to mrr@maximumrocknroll.com to get involved.

SHITWORKERS: Juliana Almeida, Lydia Athanasopoulou, Judy Bals, Michelle Barnhardt, Mariam Bastani, Heidi Marshall Booth, Justin Briggs, Jon Carnes, Rob Coons, Mark Dias, Mark Dober, John Downing, Amelia Eakins, Emily, Jonathan Floyd, Eli Groshelle, Dan Gudgel, Oscar Gutierrez, Michelle Hill, Keskin, Frank LeClair, Yumi Lee, Mike Leslie, Hal MacLean, Ricky Martyr, Chris McVicker, Golnar Nikpour, Erich Olsen, Mimi Pfahler, Matt Reynolds, Thomas Rubenstein, Andres Ruiz, Dale Smith, Martin Sorrondeguy, Thera Webb, Wormhole

REVIEWERS: Peter Avery, Mike Battleaxe, Daniel Becker, Brace Belden, Heather Blotto, Graham Booth, Julia Booz, Rory Britt, Mitch Cardwell, Robert Collins, Michael De Toffoli, Connor Duncan, Layla Gibbon, Dan Goetz, Greg Harvester, Ryan Hertel, Chris Hubbard, Ramsey Kanaan, Kenny Kaos, Will Kinser, Jon Kortland, Ray Lujan, Allan McNaughton, Ryan Modee, Sean Nieves-Quiñones, Langford Poh, Rotten Ron Ready, Camylle Reynolds, Jason Ryan, Fred Schrunk, Kenn Suto, Lena Tahmassian, Alex Turner, Max Wickham

COLUMNISTS: Neve Be, Bryony Beynon, Blow Blood, Imogen Binnie, Erika Elizabeth, Felix Havoc, Lefty Hooligan, Carolyn Keddy, Al Quint, Ralph Rivera, Alex Simon, Turbo & Gang, Viktor Vargyai, Andrew Underwood


PUNK
STUFF
.COM
PUNK
CRUST
METAL
HARDCORE
HORROR
SHIRTS
HOODIES
LONGSLEEVES
PATCHES
GIRL SHIRTS
WWW.PUNKSTUFF.COM
HUNDREDS OF DESIGNS! UPDATED WEEKLY!
WE DO WHOLESALE AND CUSTOM PRINTS

stickerguy.com!
775.358
7865
CUSTOM STICKERS
Sticker
Guy!
"GOES DOWN EASY,
STICKS TO YOUR LIVER"
BREWED WITH CARE IN
RENO, NEVADA
Since 1993

SLOPE
RECORDS
COMING SOON FROM SLOPE RECORDS
Nip drivers
2 CLASSIC RE-ISSUES INCLUDING ORIGINAL POSTERS AND GATEFOLD WITH RARE EPHEMERA!
NIP DRIVERS
DESTROY WHITEY
DESTROY WHITEY 12" EP
OH BLESSED FREAK SHOW 12" LP
SLOPERECORDS.COM

#403: CHINA

SMZB, photo courtesy of Wu Wei.

Special thanks to Nevin Domer of Genjing Records for guest coordinating this issue.

COVER PHOTOS: Middle finger punks and Nizi live shot courtesy of Dave O'Dell. Quickshot live shot (lower left) courtesy of Xiao Bei.

CONTRIBUTORS: Nathanel Amar, Xiao Bei, Tomas Bulano, Nevin Domer, Josh Feola, Gei Gei, Zane Grant, Alfred Henshaw-Hill, Alex Kress, Howie Lee, Leo, Michael Marshall, Arina Moiseyenko, Dave O'Dell, Angela Owens, Emma Sun, Terryaki-X

Newsstand circulation through Ingram Periodicals. Also available from: Armadillo, Ebullition, Revolver, Small Changes, Subterranean, Last Gasp, Ubiquity, and Marginal.

Subscriptions, back issues, records, shirts and more can be purchased at our webstore: store.maximumrocknroll.com

We will not accept ads from major labels or bands with exclusive distribution through major-owned distros. Information about advertising can be found at maximumrocknroll.com/ads.

BETON'S BRAZILIAN TOUR PHOTOS.....24

MAP OF CHINA.....26

EARLY BEIJING PUNK.....28

BEIJING SCENE REPORT.....32

WUHAN SCENE REPORT.....41

GUANGDONG SCENE REPORT.....46

ANNOTATED DISCOGRAPHY.....51

SUBS INTERVIEW.....56

DIDERS INTERVIEW.....62

DEMERIT INTERVIEW.....66

FROM THE ARCHIVE.....70

NOT DEAD YET PHOTOS.....76

TO LIVE A LIE

FUNERAL CHIC - Hatred Swarm LP

Charlotte NC's own blackened hardcore superband. Seething and sardonic,cynical and crushing.150 gram vinyl going fast.

BACKSLIDER - Discography CD

51 trax of Philly fastcore to make your head spin. Cheapest way to hear all these out of print jams. Professionally mastered at Mammoth Sound.

IMPULSE - Backbreaker EP

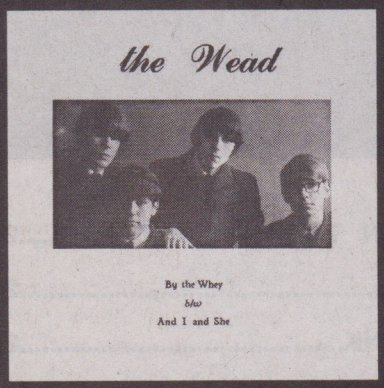
Chula Vista's own power-violence mixed with youth crew hardcore powerhouse. Think Negative FX mixed with Infest. Their first EP still available too.

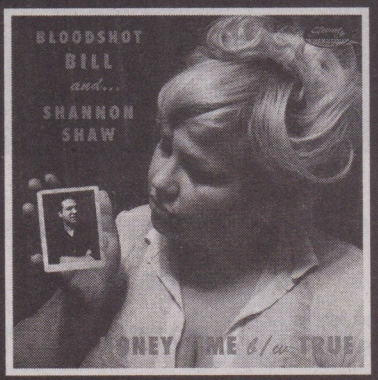
STILL HOT : Savage/Loathing 7", ACxDC double tape
NEXT: WVRM LP, Triac/ Sick/Tired split LP, more!

TOLIVEALIE.COM
Distributed by ILD and Ebullition

GRINDCOREFASTCOREPOWERVIOLENCEBLASTMAYHEMRECORDS

new 7"s out now! Slovenly RECORDINGS





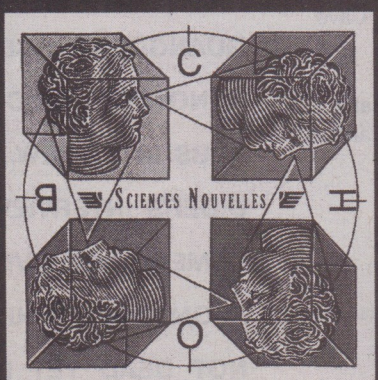
THE WEAD

Unissued '66 garage ripper from Cleveland. Two killer sides available for the first time ever!

BLOODSHOT BILL & SHANNON SHAW

Brand new rockabilly hoot'n' swoon from two wild heros!

new LPs out now! Slovenly RECORDINGS



PUFF!

Madcap eletro-analog chaos from Berlin. DEMENTED JUNK!

DUCHESS SAYS

Antagonistic Moog-powered cold-wave from Montreal with members of PYPY!

COLUMNS

"Standardized people, manufactured gods,
Fooled like idiots ready to be shot!
But there's a problem for the ruling elite,
Confronting the skinheads,
a different breed!"
— Glory Boys, "Skinhead Resistance"

"Fuck 'em, I chosen to make my stand,
Against what I feel is wrong with this land."
— Crass, "Banned from the Roxy"

Fighting in the Dance Halls Happens Anyways (Take Two)

Gird your brains you dummies! It's time to get tough on slime! Whenever *MRR*'s distribution coordinator Arielle Burgdorf wakes up on the smile-side of the bed and feels like sending me my *complimentary* copy of this magazine my first stop after ripping the cover off (and putting it in my scrapbook) is the shitworker's top ten list. Actually, I thumb thru to my own column first and then to the letter section to see if I'm mentioned (wah-wuh), *then* I read the top tens. It's a lesson in futility (and anger-management). What's been burning up the air-waves? WOOLF, LITHICS, the WORLD. Music only a mother (or a member of the university-class) could love. Groupthink-intellectuals out! I was so much better off before I knew there was ever a band called the DANCING CIGARETTES! Art-rock from Indiana? Gar! What is this stuff? Steve Inskeep's favorite band? It should be sponsored by Novo Nordisk. Yeesh! Sometimes I *need* to listen to Oi! It's a palate cleanser—like Windex for my brain. Boots go marching in n'at. No wave, post-rock, new pop, punk-funk...all are sent to the knacker. What's left is the proud, strong, and free: Skinhead! Skinhead! We came to wreck everything, and ruin your life. Oi! sent us.

CROWN COURT – *Capital Offence* LP (Katorga Works): The cover of CROWN COURTS debut LP sets the tone with a black and white photo of Westminster's Big Ben seen thru a tangle of barbed wire. The music you find inside completes the narrative. This is an ouroboros of Oi! (I was going to turn that into an Oi!-pun but it was too much) with CROWN COURT as the head of the serpent and classic bands such as both C84s, 4SKINS, and VICIOUS RUMOURS bringing up the tail. The songs about being a working class hooligan might make some of you patrician punks roll your eyes but this isn't for you. You don't have to follow "The Beautiful Game" to understand the gut feeling of indignation in songs like "Brotherhood of the Banned" (for Panathinaikos F.C.), "Park Lane Boys" (for the Tottenham Spurs), and "Blackout" which address media distortions regarding *football* fans. From "Blackout": *"When it suits the suits they show the lot / Who turns the cameras on an' off?!"* Other songs regard themselves with the band's battle against society. The shit is slung at posers ("Disco Skins"), middle-class loudmouths ("What are you Going to Do?"), gentrification ("Thames Sake"), and the bill of goods that is sold to us as our future ("Shapes of the Day").

Capital Offence is an example of how an album can have mass appeal (unless you are a total drip, dork, or dolt) for all of the denizens of Punk but still be a thoroughly *Skinhead* record. From "Thames Sake" (the best oi! song of 2016?!): *"See bricks of this old estate / See the new builds start to erase / A world which was never theirs / A place where only doer's dared / A world in colour without the fake / I hope it aint over for the Thames sake..."* Brilliant!

RUÍN BOIS – *Sempre En Galiza* LP (Common People): *Sempre En Galiza* was originally a CD only release out on Pure Impact from '96. It was in fact Pure Impact's very first release (years before the label took a right turn down a RACky road). It's pretty close to a perfect album and probably one of the more overlooked examples of Oi! from Spain. The vocals are sharp and pissed with lots of terrace-ready chorus breaks. I'm hesitant to call this melodic, but it's far from raw. There are tons of super sick guitar leads and a thick bass tone. Most of the tracks come in over three minutes and leave ample time for you to dance around your tiny kitchen while you make mac'n'cheese for dinner. You get 11 originals—favorites being "Por Ti Mesmo" with its male / female vocal trade-off, the street anthem "Violencia," and the passionate "Galiza Emigración." They show respect to their past with their covers of "Zipaioak" (PUÑETAZO OI!) and "Dodot no ha Muerto" (DECIBELIOS). If you were excited about the superb DEAD HERO from Bogota you'd be wise to give RUÍN BOIS a listen. *"Violencia, violencia, noite de covardes / Violencia, violencia, loita e combate!"*

NO MAN'S LAND – *No Way Back Home* LP (Aggrobeat / Rusty Knife): The oldest Indonesian skinhead band is back with their 7th full-length! NO MAN'S LAND have been playing Oi! since 1994 when they released the *Separatist Tendency* cassette. Their sound is somewhere between tuff Japanese bands like STRONG CROWD, the slick American street-punk of PRESSURE POINT, and a bit of gluey-haired pogo. The bass is ba-ba-ba-bouncy and most of the album gives off a feeling of hangin' with yer buds. I think every skinhead in Indonesia sings on every chorus. Skins and punks, boots and Chucks. Unity and..."*Friendship in our hearts*"? I don't know, most times I feel too bitter for this kind of Oi! But if you're into pouring bags of molly into your PBR you might be a convert.

THE PENNYCOCKS – *C'Mon Gipsy* EP (B-Core Disc / Contra / Longshot Music): Another entry into the resurgence of the proto-Oi! revival. I suppose this is music for the yobs and bootboys of today. Three quick shots on this baby. The title track is the catchiest. It starts off with some up-tempo jangle, and then picks up a run into full snotty stripy t-shirt '78 territory. Behold: *"Slum star and Quinqui crook / Houdini's hands and no-future look / Outcast in a new tracksuit / You don't feel trapped in this crazy hood? / Get the fuckin' out of here / You don't need to be a seer / They don't really care about you / C'mon gipsy*!" The B-side starts off with the near instrumental "Too Cool for School" where the only lyrics are the title sung over some swaggering piano punk with hand-claps. Things wrap up with, "Nowhere to Go" which almost rolls into a maximum R'n'B style jawn. Not a bad EP, but their LP, *Do it Cock* was a much more satisfying affair.

THE FRANKS – "Break Up / Dead End Weekend" (Pretty Shitty Town): The FRANKS were a band from Gothenburg, Sweden. I remember first hearing them on the first *Scene Killer* comp back in '98. In 2000 they released a four-song EP, *Treadwheel* on DSS records and that was it for the band. I'm glad to say that Pretty Shitty Town has helped bring to light two more tracks from the band! The packaging on this thing is impressive. My copy is a dark pink but it looks like they pressed about twelve other colors in assorted quantities. You get lyrics and info on the history of the band. In said history the dudes claims that they were going for a DEADBOYS / GG & THE JABBERS / '77 Chiswick sound (think: single coil pickups, rock'n'roll leads with a driving bass) to these tired ears they nailed it. Sweden seems to breed catchy music and this is no outlier. It's a little raw, and the recording is a tad thin but it adds color and attitude to the music. The lyrics are solid too: "*How many beers do I have to drink, to prove that I'm wrong / All those times at the clubs, where I don't belong / So many old familiar faces, who couldn't care for less / I'm disillusioned, sick of the weekends an my life is a mess...*" That's from "Dead End Weekend." We want more, but we're glad with what we got.

And we're outta here! If they don't ban me, we'll be back in a month.

ENDNOTES:

1) You got a problem? Say it to my email's face: AMERICANBOOTGANG@Gmail.com

2) My column was missing from issue #401. This is partly that column. Grace and I are in constant-ish communication about what is kosher and what is verboten regarding the content of this column. I attempted to review the STRONG ISLAND BOOT BOYS / SKIN DISORDER split. It was a no-go. Mostly stemming from both bands belonging to the 211 Bootboys and playing the NYC Oi! Fest which has gained a reputation as a fest for "hate-music" due to a (in my opinion, skewed) report from the Southern Poverty Law Center. I attended the first day of the NYC Oi! Fest (missed the second only becuz we had to drive back to Pittsburgh for work on Monday). Next month I'll discuss the bias, misunderstanding and misreading perpetrated by both punks and squares (sometimes one and the same) when they condemn skinheads and the Oi! scene in general.

3) I've been wondering who reads this? Another problem with the first draft of the column was a reference to SKREWDRIVER's sound. Ambrose says most punks don't know what that means anyways, so why even mention the band. That might be true. But I write reviews with the Oi! fan in mind. This ain't no history lesson. I'm interested in spreading the joys of oi! If you read this and I somehow make a band sounds interesting, go Youtube that shit! If you already know what's up, I trust you understand the nuance and references. This oi!s for yinz.

4) Lastly, Douglass Marion Brunner AKA Brat is a poser. See you on the next big one.

i don't think that i need to sit here with you fucking dildos any more

by Imogen Binnie

Uuuuugh I've been so fucking sick of myself and this column! I feel hella boring, all I do is go to work and come home and watch bad movies and then make sick podcasts about them. I don't have a band or go see bands or get fucked up except for on weed or anything. I started re-reading Dennis Cooper, and I've never really been able to re-read anything before, but that's not really news. I just feel… disconnected, I guess?

I've been in LA for four months and I think I'm gonna be here for two more and writing for TV rules, this job is awesome and I have a literal savings account with money in it (I thought this job was going to pay off my student loans but so far I only have one fifteenth of enough) and I get paid to listen to Converge and name fictional characters after my friends and stuff. But I miss playing in bands and actually *seeing* my friends. You know? I like the people I work with and I've hung out with people I don't work with like four times since I got here but I guess you just can't win at life.

You know the thing where you're a kid and you're like "I want to live everywhere and do everything and meet everybody and my life is gonna rule?" Uh, I've done a bunch of that. I mean I haven't lived everywhere but I've lived all over the US and met so many awesome people that I just feel shitty that I don't get to see them enough. We can talk about the world as a dystopian depression factory—and it is—but it's also the opposite of a dystopian depression factory because there are way more awesome people and places in it than you'll ever get to devote enough time to. Which is depressing! My band Tall Girl only lives in the Bay and my band Correspondences only lives in New England and you don't get to just commute to either of those places whenever you feel like it. You have to pick one. And apparently I picked neither?

I mean I'm not complaining. Obviously it rules to do all that shit and if I'd stayed in the town where I grew up… I mean it is literally inconceivable to me to have stuck around there. It couldn't have happened. But if I'd done something on that spectrum, I'm sure I'd be like "it sure blows that I've never been to Minneapolis" or whatever.

Honestly, probably what's really going on is that I went off hormones for three years and I went back on them a month or two ago (I wasn't paying attention to the date which is good because I don't ever want to celebrate the anniversary of that boring milestone) and I think I'm waking back up, in a way? Like I got pretty depressed and had a lot of feelings and stuff but I'm still pretty emotionally numb and it's weird to be waking back up, like an emotional spring thaw, in Los Angeles hella miles from the people I'm closest to, while it's autumn where I'm from. You know?

I miss my girlfriend and I miss my band. I miss the actual whole point of all of this shit, which (sorry for being a hippie) is doing stuff you like with the people you like, touring in your friend's truck and playing for people who get it and the thing where you get to the house where the show is and you're kind of skeptical and nervous about the people there because you've never been to this town but then you play and they play and then it's not weird anymore, you're friends, now you've got friends in Baltimore or wherever the fuck, and the world feels like it's just as shitty as ever but also there are more awesome people in it doing more awesome stuff than you could ever even begin to comprehend. I miss that.

***

I did actually go to a show, though. My friend Thel texted me to be like "that nineties alternative rock band we both like is playing an hour outside of LA tonight, you should go," so I drove up to Pomona and saw Hum open for Touché Amoré.

Hum is definitely not a *Maximum Rocknroll* band but I loved them when I was a kid and I have tattoos of them and they were a fucking mess but they still have some of the best sounding guitars in the universe and look, I'm mostly bringing it up because it was *so weird* to be at, like, a big club show, where the roof is like fifty feet above the stage where the bands play. I mean I used to live out my life in those spaces. I saw the Bouncing Souls like nine times in 2006 or something, I spent my twenties living for shitty hipster indie rock, but I haven't really been to a show like this in over a decade and it was *fucking weird* to come back to that kind of space after such a long break. Like all the rituals of the cool dude club show don't feel familiar any more. I felt like a fucking sociologist.

I mean, look, Touché Amoré might rule, I

don't know, I tried to get stoked on 'em once and they seemed very Man Feelings, but I think a few days before this show *Pitchfork* had given their new album a good review so the place was packed full of Cool Guys and I don't want to talk shit—I spent a long time talking to this guy Carlos between sets who was like 22 and Touche Amore had saved his life and stuff, he was so stoked on them that I almost asked him to start a band with me but I don't have time to fucking start a band with Carlos right now, OK, and also I didn't realize how wasted he was until he started telling the same stories over and over—but it was weird. And kinda sad.

There were all these boys there who looked like 2016 variants of me from 1999 or whatever: tight t-shirts and uncool trousers and these super tight, repressed expressions. And these dance moves that are like, bobbing their heads. Or shaking a fist. Or not moving, not moving, not moving, THEN HOWLING WITH EMOTION ALONG WITH THE SINGER FOR A SECOND, not moving, not moving. Just all these super awkward, unpracticed manifestations of the powerful emotions that they don't get to let out ever, otherwise, so when they let 'em out at the Touché Amoré show they look… terrified? Maybe just uncomfortable?

I think it was mostly white boys looking like this. I mean not all but maybe it is correlated to whiteness. Probably. Something about having to maintain appearances to reinforce normative sociocultural hierarchies in order to stay at the top of them? I don't know. You tell me. But it felt depressing, like club level indie rock as barometer of coolness as a thing that can almost, occasionally, puncture the hundred thousand PSI of pressure that keep you cool (in the Cool Guy sense) and also keep you from really having to understand how the world works (for example that your comfort is predicated on the discomfort of others). And those little gestures of release? Which like, I used to experience as life-saving? They *are* life saving for those guys, I'm sure. But just…it could be so much better! But when that's where you live you don't even know it, can't comprehend a world in which it could be better. So all you've got is the tools you're given: letting it fly at the climactic moments of post-post-hardcore songs or whatever.

I mean maybe I'm reading too much into them. Maybe those boys are all very happy and fulfilled because they're not trans so the whole thing isn't a depressing fucking sham to them the way it was to me? I dunno. I wish all of them all the best.

***

You probably heard that G.L.O.S.S. broke up. You know what? Good. I'm stoked for them. I mean I'm as bummed as anybody else that we're not gonna get a hundred more 7"s from them but when they posted that thing where they were like "we're turning down a $50,000 contract and when we do our next record we're going to have to make 20,000 of them," you could tell that they were stressed. You know? When I saw them last fall, at a house show, there were too many people to fit into the house, so they played outside in the driveway. It was fun and awesome and stuff but honestly—you know what kind of venue that many people would fit into, right? It's not a basement.

Julaya's letter about why they're breaking up made a ton of sense to me. I can only imagine being in a band that's so popular that Epitaph wants to give you a bunch of money and honestly…that's not what I'm here for? I mean don't get me wrong, I could use $50,000—that would cover a lot of my student loans—but the thing that I'm feeling nostalgic for, here in my office on the TV backlot where they make the television, isn't club shows. It's basements. It's not a romantic thing, it's not like a sad song about back in the day when we used to be so full of hope or something. Look, I'm old. I was past 30 by the time I even had a band that played house shows—before then I'd mostly played in bars. And it's just not the same. The best bands are always the ones that have your friends in 'em and you can philosophize all day about what is and isn't punk but in the end all punk is is punks and it sounds like G.L.O.S.S. got pretty alienated from that. And that, truly, is what blows.

I mean I think that in the future it's going to be easy to tell this story about how G.L.O.S.S. Stuck To Their Punk Values and Broke Up Instead Of Selling Out but I think that story is like a blanket you can lay over another, truer story—a truer story that challenges a lot of our most toxic cultural norms. The *Rolling Stone* version of What Punk Is: rejecting society's norms or whatever, a Saturday morning cartoon version of anarchism. Something that's admirable but not us? But I keep thinking about this thing that Joey and Victoria from Downtown Boys talk about—the idea that a show can be a temporary space outside the logic of capitalism.

I want to say it again because it's so important and powerful: a temporary space outside the logic of capitalism.

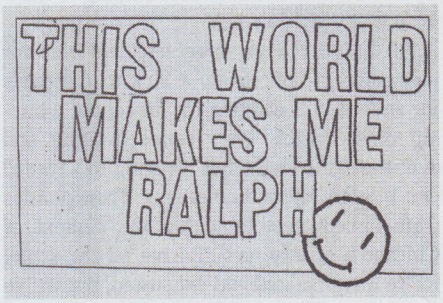
Not a rejection of capitalism, or a negotiation with it, but a space where the conversation does not exist in reference to capitalism: where the conversation is not about the logic of capitalism.

Where it can be something else. Something unconstrained by the toxic logic that permeates everything and it so bad for us. *That* is the whole point of this shit. Twenty minutes when you can breathe. *That* will save your life.

I wasn't in G.L.O.S.S. but I can't help but think that they got so big that existing outside that logic stopped being a possibility and *of course* that felt shitty and it's *fucking heroic* to end a band because you're at a point where can't set up practice or play shows without engaging, deeply, with that logic of capitalism.

I think that's what I miss about my own bands, too. I mean we are unlikely to experience the problems that come with being super popular. But it's shit we all deal with. So, rest in power, G.L.O.S.S.. Long live weirdos making fucked up shit together.

Fucked up shit that fits in basements.



FULL BODY GREY, PART II

I've spent these past few months feeling younger. Throughout the summer, childlike, I rose early to rot my teeth on breakfast cereals of dubious nutritional value, to rot my mind on episodic costumed capers. I'd spend afternoons at lagoons until the world began to sizzle and distort beneath the gaze of the sun, then speed away for mid-day tacos. Then August turned to September, and each morning I was greeted by shaking windows, a trembling dog, and bubbling pressure behind my eyes, pushing my brain outwards beyond its ossein confines. By the end of summer, it rained every day, and the city was overtaken by that kind of full body grey that stunts and stultifies. Oh, I still feel young, but now it's much closer to that mid-twenties, post-college, pre-life ennui that keeps you in bed until well past noon and subsisting on noodles and Ragu. But this is Chicago, change is swift and abrupt and hardly convenient. My step-dad would spend his winter weekends in parkas and gym shorts. Ready for any potentiality, riding the wild, hectic world.

***

There was a time when there was a pretty even mix of folks at shows in Chicago. Last month, I mentioned *Desafinados*. The Little Village / Pilsen scene the exhibit concerned itself with was the first part of the city I made contact with. If you're unfamiliar, the shows and bands built up around the Southkore label were fuckin' Brown and many were visibly queer, femme, and trans. The main movers and shakers throughout the city were older

COLUMNS

cats, but they were supportive and enthusiastic about dumb, pimply, unpracticed kids ruining the first twenty minutes of their shows. The trouble came when those kids, now in their early to mid-twenties, started booking. That openness gave way to considerations of image, and showing your out-of-town friends a good time became synonymous with the scumbag networker mentality of "curation". When you stop booking *x*, then *x* stops coming. Shit got stagnant, homogenized in more ways than just an average age of 23 going on 40 and unanimous usage of Murray's brand pomade. Whiter, straighter, more macho, more self-serious. The city has only recently began to recover from this eh-dultification, with a new influx of bands and attendees starting to show up at every gig they can.

ANOMALY was some left-field shit for their slice of spacetime, a kick to the pants for anyone still wanting for art-school white-kid noise antics. They sounded filthy and evil, the same way I felt listening to Crossed Out in high school homeroom. Their politics were understandable within the context of Chicago's history, yet divisive all the same: we're marginalized and exhausted, but we've got weapons and hate. Volatile band dynamics snuffed them out before I could release their 7", you fucks. FOREIGN POLICY ended up being a bust. I first caught them in a small basement about 45 minutes outside the city proper, while Nazi boneheads held up Skrewdriver scarves in protest to Bad Brains covers. They killed it then, as well as the next few times they played out, but they got asked about an uncouth song title ("B is for Itch") and never came back around after that. CRUDE HUMOR could have been the second coming, for all we knew. A bunch of weirdo high school kids with serious chops, squandering their classical music background on a vile mix of *Group Sex* meets *Brown Reason to Live* but imploded before doing much more than a couple of tapes. These bands helped, but it wasn't quite them.

That honor goes to RITALIN OD. True suburban shit that lifted the spastic guitars from YDI, the palpable creepiness of UNITED MUTATION, and the perpetual motion of MINOR THREAT or NEGATIVE APPROACH, these geniuses were easily the best band from these parts in the last five years. They'd dial to eleven for a crowd of five or five hundred, and all would leave True Believers. Whatever size the crowd in attendance, you never got the impression they were doing it for anyone but themselves, like they needed that fifteen minutes just to get by. That's what most drew me in, the urgency and contained violence of their sets. Concurrent to their all-too-short existence, three-fourths of the band started BLEEDING GUMS, an incredible outfit that has outlived their sibling. Front-person Ian is a wiry, rubber-band dynamo, back bending, knees to the ground, then springing to the air, almost hovering. Derek, formerly the frontman of RITALIN OD, lays down some mean and meaty, yet still danceable, rhythm with drummer Alex. Jorge is on that same tip he was in RITALIN, writing riffs that stick in your brain like Now & Laters to a first grader's teeth. I hear a lot of the KICK & PUNCH catalog going on, some NO HOPE FOR THE KIDS angst, that balance of snot and melody exhibited by GORILLA ANGREB and YOUNG WASTENERS, the no-bullshit approach of AMDI PETERSENS ARMÉ. They skew heavily towards rock'n'roll, paying respects to American Paris reprobates like the STOOGES or MC5 while eschewing any Burger Records, double blue denim shenanigans. They just released a new tape, have an EP coming out on Neck Chop Records, and are performing at Not Dead Yet 2016, so you have no excuses for missing out on these fools.

Slumped low in my seat for an hour or two, I've been agonizing, as I'm wont to do, over how to describe TIGRESS in a succinct yet impactful way. My brain spins round and round on its axis, always settling on just one word: tight. Tight as in "bad kids ditching school to clear five-stairs in middle school" tight. Street-wise and bleak in a way that woulda made Vinnie, Freddie and Roger real proud in the late '80s / early '90s (or any Chicagoan circa 2008), their heavy *Set It Off* influence is tempered by the member's relatively recent exposure to contemporary DIY hardcore punk.

Despite being an active band for a couple of years, I didn't give UDUSIC a fair shake until a few months ago. Their original bassist was a real shitstain, the variety of which has their mother wash his clothes until his mid-twenties and still digs Town of Hardcore. I never revisited them after he quit the band, hopefully to tumble off of a fuckin' cliff in the Northwest somewhere, but I digress. As it turns out, UDUSIC lives up to the legacy the members' previous endeavors promise. Sarah was and is one of those aforementioned movers and shakers, once providing vocals for the supremely cool x_x and PAGANS-influenced CALENDAR BOYS; Mike and Will were at least partly responsible for Olympia's HPP. UDUSIC is a sharp departure from those groups, trading the "treble high, talent low" ethos those bands aspired to for a driving, metal-tinged approach à la TRIAGE, nestled somewhere between Uchida, Lemmy, and Wendy O.

I hated post-punk and new wave for the longest time. All the fucking shoestring wearing, Profane Existence holdovers in this city and the northwest, all the aged-out punkers who moved onto chorus pedals and black mesh, they ruined it for me. And the terms themselves, practically meaningless, failing to impart any aural signifiers or elicit even the most non-committal approbation. The good just sounds like punk and the worst like rejects from a fucking John Hughes soundtrack. The learning curve was steep and foreboding, though that climb was worthwhile, so here I'll absolve myself of prior belligerence towards the sub-subgenres. Readers of *MRR* should by now be familiar with NEGATIVE SCANNER, who are one of my top five bands in the country, to say nothing of the city. Rebecca's voice is perfect, emoting sarcasm, bitterness, and fury in equal quantities. Rebecca and Matt's guitars weave between and around each other, making up for when the other drops out and supporting each other for these incredible, cacophonous climaxes. Nick's basslines are both melancholic and groovy; paired with Tom's, well, tom-heavy and often syncopated drumming, the rhythm section invokes the spirit of Chicago's own DA. BRUISED were a gem uncovered from the western suburbs, heir to the American branch of the post-punk tree and gleaning the harmonic resonance emanating from MISSION OF BURMA, the FEELIES, and even SAVAGE BELIEFS, once that band began to head out in that direction. In yet another case of "bands I assumed I'd dislike but are firmly dig-worthy", the INHERITANCE bring on that gloom and doom in interesting ways that always eluded groups like ARCTIC FLOWERS or CEMETERY. Vocal duties are shared, with Jack being most prominent across their demo. He's comically appropriate and listeners would be forgiven for thinking it's a big affected put-on, but the boy just has a deep voice. Clement sounds alien and bestial, while Dominique's voice has a haunting quality, especially when providing harmonies. The music is minimal and the aching, ad nauseum repetition of ABSOLUTE BODY CONTROL is a good reference point for the trio. The aesthetic ditches the dour mortuary vibes typical of this ilk, relying on sparse color to back up the eerie woodcuts adorning the cover.

This city is on the cusp of something. The tension in this city is palpable, skin-taut, but for once feels like it's set to propel us forward instead of tripping us back. I feel old when I talk about the past and jaded when I'm nostalgic for it, but it seems like a renewal of that old sense of community is imminent. Look around and you'll see the past, the present, and the future intermingling and cohabitating; you'll see this hectic world, ridden wild.

ENDNOTES:

1) There are so many individuals contributing

to that feeling of something bigger on the horizon, but I don't have the space to cover each of them in this column nor have I had the time to pick at them all sufficiently, to arrive at the real meaty bits. In short: ESPEJOS, CHEW, MOSQUITO, ATTA BOI. Even KU-JAAT, who take an unforgivable amount of time setting up, lay the room to waste when they finally kick into gear.

2) Futuresight: Hollow Trees, F/V/F, The Reservoir.

I've spoken before in this column about my interest in history, especially the World Wars of the 20th century and the Russian Revolution. While my interest in the Russian Revolution and First World War is quite academic, my connection to the Second World War is a bit more personal. Like many people my age I am the grandson of World War II veterans. A few years back DS 13 had an album, *Vad Vet Vi Om Kriget?* which translates to "what do we know about war?" Their question was posed to the many crust bands that write about war with little actual tangible experience of it. In the case of Sweden, this nation has not been as war since the early 19th century. Politically and morally I know war is a black cloud to avoid. But I retain a fascination with it of the same kind most men have for sports or automobiles. I know a lot about war from books, and a bit from my grandparents. My maternal grandfather died just before I was born. He was a full colonel in the Air Force, a bomber pilot, wing commander, and later base commander. He was a West Pointer, flew 17s, B 29s, and B 52s. He flew in combat in the Second World War and Korea. His body lies at rest beside my grandmother in Arlington Cemetery. I never met the man, but I grew up in his shadow. I remember the basement bar at my grandmother's house adorned with photos of smiling men in flight suits, leather bomber jackets and flight caps, smoking cigars sitting in the cockpits and standing on the wings of airplanes. One of the first things I bought with my paper route money when I was eleven years old was one of those leather bomber jackets. Right after the war my grandfather was in charge of testing captured Nazi aircraft. As a result, my grandmother got to fly in a captured ME262, possibly making her the first American woman to fly in a jet aircraft.

My paternal grandfather grew up the youngest of nine children on a cotton and peanut farm in rural Coffee County Alabama. He joined the Air Corps a few months before Pearl Harbor and was shipped to the Pacific on the outbreak of war. He was a mechanic, working on P 40 Warhawks and later, the esteemed P38 Lockheed Lightning. He started out in the 49th Fighter Group but was transferred to the elite 475th Fighter Group. This unit was one of the highest scoring units with the most aces of the war. The 475th was based at Port Moresby New Guinea, the original "Green Hell." One soldier was quoted, "If I owned hell, and I owned New Guinea, I would live in hell, and rent out New Guinea" My grandfather carried a Thompson submachine gun, but never fired in anger. I just remember him telling me how heavy it was with all the ammo drums.

Being on a fighter ground crew was hard work, but not the same as front line combat, although the base was subjected to a number of air raids. Over 60 percent of US troops stationed in New Guinea got malaria, and my grandfather was one of them. He was shipped back to the US to recover and finished the war training new replacements in Florida where he met and married my grandmother. A lot of veterans never talked about the war, but for my grandfather it was the great event in his life. He volunteered at the V.A. hospital, went to the unit reunions and there were posters and models of Lockheed Lightnings in his study. He went to college on the GI Bill and worked as an aerospace engineer. Eventually my father's family moved to the DC area where my parents met. Although he passed away some years ago, my grandmother still has a model P38 on a stand by the TV. When I was a little kid I went with my grandparents to one of the 475th's reunions in Wyoming. I got a nosebleed from all the cigarette smoke and the high altitude. I looked it up, the 475th still has reunions every year, but instead of hundreds of people attending there are a dozen or so.

I grew up hearing tales of aerial combat, watching the BBC *World At War* series and building model airplanes on my grandfather's back porch. On my wall is a poster of a P38 lightning with the emblem of the 475th Fighter group that he got at one of the unit's reunions. Sitting on my windowsill is the bayonet he carried in the pacific, although he mostly used it to split open coconuts, not enemy soldiers. Last year when I went to Florida to visit my grandmother she gave me the shelf of books my grandfather had amassed about the 475th and the air war in the Pacific. I've spent several months reading through them. It's easy to retain an academic detachment about war, conflict and man's inhumanity to man, but reading about these world historical events, and remembering hearing it firsthand from my grandfather's perspective humanizes the events. One of my grandfather's older brothers died during the war in Italy. I have the flag from his burial stowed away in a closet. The veterans of this conflict are dying off rapidly, leaving us only with the second and third hand retellings of their experiences. I have an old flag, some books, photos and posters left to remember my family's role in this conflict. But I still look in the mirror after putting down a book and ask myself, "what do I know about war?"

BRACE BELDEN is THE LAST PUNK

"The tradition of all dead generations weighs like a nightmare on the brains of the living."
–K. Marx

God in Heaven, what a weight! I'm fat with it, buddy I'm nothing but a body gross bloated with the memories of the cruel and stupid dead. I'm the porky baby-bitch, struggling to get up the stairs on account of all the specters of failures and enemies hanging off me like marbled fungus. I'd like to kick them off my shoulders and into some horrible pit...

Listen, I don't know about you, but I can smell the cologne of the wolves, and I can hear the drip of their spit on the pavement. I've whined before that the dogs were nipping at my heels…well, pal, now they've graduated to ripping out my guts and fucking my wife… Shit! All of this talk makes me sick!

But, poor B.B., to him being sick is nothing new—he's always feeling bad, every day he's complaining about his guts and in fact he seems to like feeling bad. What a decadent slob! He disgusts me for a thousand reasons! For example (and this is just a taste of his pathetic depredation) here is his list of complaints: A feeling like he's got a spear buried deep in his chest, and of course his stomach aches and like a child he can't sit still. The little jerk has restless legs and with every new month comes a terrifying case of the runs. Pathetic! Brace! You wimp! Will you ever become something besides a vomiting louse wretched in his fear?

Oh, but here's his defense, see, I found it written on the side of the toilet stall in which

he makes his disgusting nest: "I will never become nothing because nothing presents itself and I am a smoothbrained Donkey Boy too paralyzed by laziness and fear to figure anything out for myself...White snakes, little jism bolts of electricity run through me. Huge groans slipping out of my mouth instead of burps. Christ! Is it true? Am I just another one of those slimeball bums, simply another shifty loser content to jack off and complain forever? I'm inhabited by the spirit of the zeitgeist and that means my body demands comfort until oblivion! A blind psychopath marooned in hell, directionless and rudderless and the very thought of moving forward turns me into a soggy piece of a man." This is the shit he writes! Could anyone but an honest-to-god dull boy shit out such overwritten / wrought garbage? God (who is real and who I love), I hope not!

Here's the bad news: It is absolutely true that I am a Donkey Boy. The Idiot. I'm a creepy liar and I pretend to have these wonderful objectives that I do nothing with but roll around in my head like mantra. It's suspiciously convenient that all these fantasies rely on some external circumstances (I deliberately leave these vague on account of I like to leave my options extremely open) coming together like a spear and rending a path through the future. Ah, but somehow (see, this is quite convenient as well) these externals never seem to materialize…no, see I just shuffle slumped and sneering into whatever dull hell the future, mocking me, promises with a sneer.

So I tossed you my Bad News first (to you of course it is nothing but you must see things from my point of view)…I promise you the Good bit is coming later on…I'll get to it, just give me some time…

First listen to this: Somewhere along my way I stopped being able to breath deep in a full world. I ceased to dream of the future and could gaze longingly and not a little crazily at the past. Such nostalgia is like anathema to a Growing Boy like me…I'm trying to shake these ghosts off but just this last time I'm asking you to bear with me here because it's only a day until I am 27, which is a very big number to a small prick like me and I'm using this space for the usual selfish purposes just moreso…please allow the ultimate idiot some space to single out for execution some of his unnecessary nostalgia.

When I was much younger I'd take walks in the night, long walks. I lived right at the top of the Tenderloin, and I'd get so restless at night (I never slept) that at any hour past midnight you'd see me leaving my apartment and hiking up over the hill. I'd go to the Bay. Even now, years later, remembering all this it seems like it never happened or it's just happening now for the first time but only a little bit, if that makes sense (re-reading it does not but I'm unable to hammer it into anything more sensible)…Christ, I remember going up that hill, the only man on the street in a city that was once full of street people but got sick with microchip boys and bloodsuckers… going up and cresting over Nob Hill, standing transfixed by Grace Cathedral, and (this sounds so incredibly and painfully corny but it's true) it was like I could breath in the whole history of the city, suck in the spirits of those moron ghosts of guileless miners and absolutely worthless poets jacking around and fucking each others assholes in the bushes… the good kind of breath from the dead, full of powerful history that, yes, is poisoned with death and hate, but also was witness to and built such incredible beauty. From that little rich man's plateau even a bad vision shithead like me can see the Bay Bridge, strung up in lights which I like…staring hard at the towers that jump up like hard-ons downtown and which look so harmless when they're emptied of their workers. I've spent a thousand hours on that little butte in the middle of the city. Then, with a snap, I'm up and down Russian Hill with my Communist jaw bypassing ideology and my eyes ignoring my mind in order to fall absolutely in love with the mansions' facades and the scenes beyond the windows of these beautiful homes. I have a weird love for the entryways of certain kinds of houses in the City, with their soft yellow lights and little chairs sometimes, maybe a plant or two and some unsorted mail. There are vague memories from when I was very young that involve places that were warm as these…I can't tell you any specifics because I'm unsure there are any. Most likely it's all just bullshit (all memories are bullshit) to begin with…Anyways, I've got a formless romantic attachment to them that means more to me than almost anything else.

Oh, then I'm heading down to the water and threading through all the sad closed tourist stands towards a little walk along the little beach there. The only folks around at night around there are Chinese crabbers and cleaning crews and the occasional rat like me. I've hung a lot of time on the neck of that place. I have secret little crevices I perch on, seats so many different versions of myself have sat upon…six days up on meth or smacked stupid in love with a woman or the world…I store all my memories and everything I've ever loved there, I hide them away and each time I go I can suck it all back in and live peacefully with the ghosts of dead memories and maintain a truce with them for just a little bit.

Back to the present…my world in late capitalism is hypnotic. I'm lulled by it, I could go on forever like this…scraping by and knowing things won't get really incredibly better, knowing too that material conditions are a hell of a lot worse for a hell of a lot more people. I could just float, sinking a little and rising sometimes, until I finally drown in old age. I have an apartment with tall ceilings and a thousand roommates, a beautiful woman with a giant brain who I love, and a job I can stand…I could fall asleep and stay dreaming forever…

It hits me sometimes that I'm stepping the same steps everyone always steps. It's like a punch in the gut. Endlessly sitting on buses and clocking in and out of work and saving barely any money because I make nothing at all and hating every second of it besides. Start to resent the ground under my feet, hate the people that dirty it up with their hateful stupid lives…but I know that of course I must love all people, I *have* to have the sort of hope that requires for if I don't then there really is no point. Blind hatred is for the insane, the rabid dogs can keep all that…I want the world to become unrecognizable so that its people might inhabit it happily. I want of course, like all moral peoples, Socialism in the face of barbarism. But too I am insane and I think that all my blood must be replaced with electricity or I will die.

It's true too that I have been stuck on the last few feet of an artistic decline for a very long while. Perhaps it is better if I retire, I don't know. We'll see how this new things goes. This is a digression but it's nonetheless a truth.

Ah, that reminds me! Good news!

The good news: My objectives are becoming clearer. They're taking shape in the fog. Unfortunately it is maybe not so good for me to go into specifics. Recently I finally snapped and went fully insane. I knew I could not just read about history and just dream of the past and the future while the march goes on around me. There are places and people in my life that I love and that are beautiful but because my brain is filled with screaming worms I have abandoned them, temporarily. Have I done something perhaps tremendously stupid? I won't know for a little bit, but I've done it, friend…I have crossed the mountains, friends. I have made the idiot's journey. I am with the guerilla.

***

A maudlin birthday thought but I believe a sober one: In the end, perhaps it will turn out I have not written anything so great (like all truly stupid people, writing is what I want to do). Maybe I have not contributed so much to the flow of art through the world. I can accept that. In fact, I *must* accept it because I know it is so. I have wasted so much time, most of my time in fact, in silly, stupid pursuits of dumb pleasure. I have hounded oblivion like a

maniac. That is what it is. I wish I had more to be proud of but what I have, I love.
Let's hope I won't stumble over my dick and land once again face-first in the gutter.

It's finally my turn to write one of those requisite "my band just went on tour" introductions for my column this month, although it seems kind of weird to refer to an extended weekend of shows that didn't take us further away than three hours from Portland as a "tour." Micro-tour? Whatever. It's a constant source of both fascination and frustration to me, as someone in my early 30s who has consistently been booking shows since my senior year of high school (and in three separate American time zones at this point), to observe how so many people in the loosely-defined DIY punk community don't seem to openly recognize or acknowledge that being in a band that is afforded the ability to tour is actually a really privileged position. It's one of those things that has been so normalized—you're in a punk band, you're going to get in the van and jam econo—that I feel this strange self-imposed sense of competition with my friends who are going on two-week (or longer) tours or even just playing shows here in Portland more than once every other month, since punk social capital is so often tied to visibility and the performative aspects of being in a band, and not everyone is afforded the access or resources to maintain that level of activity. We were practicing and writing songs for almost a year before we set up our first show, which feels like an eternity when framed within the common punk narrative of a handful of people picking up instruments and winding up in the opening slot on some basement gig a month or two later, if that.

Anyway, point being—it's still incredibly meaningful to me when anyone asks us to play a show in pretty much any context, so to be invited by Osa Atoe (of whom I've been an unabashed fan for years) to play the opening night kick-off for the Olympia Zine Fest last weekend was completely fucking unreal. The theme for the show was zine writers who are also in DIY bands, which meant that we got billed with the line "*Maximum Rocknroll*" under our band's name on the flyer (speaking of things that are completely fucking unreal), and we played at the public library in front of a neon-lit "TEEN ZONE" sign in the young adult section, in what was essentially the culmination of every dream that I've ever had as a punk librarian. Our Portland friends VOG were also on the Zine Fest gig (check out their bass player Corby's very rad music zine *Totally Different Head*), so we decided to combine forces to sow the seeds of minimal post-punk and weird hardcore along Washington state's I-5 corridor for the weekend. It can often be a source of insecurity for me to be an adult lady doing things for the first time that so many of my peers (especially the male-identified ones) have been doing for years now, but between VOG and my bandmates, I couldn't have asked for a better or more supportive group of people with whom to spend four straight days playing shows and eating late-night Mediterranean food—it's almost enough to make me completely forget about all of the misogynist assholes and self-serving creeps in my not-so-distant past who constantly filled me with doubt that what I was doing had any artistic or creative value at all. Thanks to the gang for all of the jokes about Temple of the Dog and *Frasier* in Seattle (and since Seattle), to whomever was responsible for throwing WIPERS' "Youth of America" on in the diner while we were hanging out in Olympia, to Osa for being a constant source of inspiration, to my oldest friend Charlie for making it so that we could finally play a show together after knowing each other for half of our lives, and to everyone in Portland, Olympia, and Seattle who came to hang out. It really does mean a lot. And if anyone in Tacoma wants to hook us up with a show in the future that doesn't include bands with fucked-up, sexist artwork (we barely dodged that bullet this time), write to me, OK?

On the subject of Pacific Northwest punk past and present, Portland's late- '70s / early-'80s punk and post-punk history has been fairly well-documented and preserved over the course of the past few years—the first handful of classic WIPERS and RATS LPs are back in print, NEO BOYS finally got the reverential anthology treatment that they've long deserved, Mark Sten's sprawling, absurdly thorough (if at times problematic) journal-style chronicle *All Ages: The Rise and Fall of Portland Punk Rock, 1977-1981* surfaced last year, and you can even get the crucial 7" from synth-punk mutants COUNT VERTIGO for less than three figures now that it's been properly re-released. Our city's foremost femme-punk freaks JUNGLE NAUSEA have finally gotten their long-overdue nod, as local heroes Water Wing Records have just reissued the group's six-song 1982 EP with the addition of some absolutely killer bonus live material and a lengthy and incredibly illuminating oral history of the band called "The History of Jungle Nausea," making this thing pretty essential even for all of us true believers out there who have the original 12". Originally conceived as an "experimental noise band," JUNGLE NAUSEA incorporated equal influence from the bass-driven, highly rhythmic sound of UK bands like the SLITS, GANG OF FOUR, and the POP GROUP and the improvisational bent of CAPTAIN BEEFHEART, SUN RA and free jazz, resulting in a truly singular and unique take on contorted, art-damaged post-punk that the band describes as their "new concept" to fill the void left in the wake of punk's drift toward hardcore and its resulting hyper-masculinity. It's a gloriously chaotic combination of squealing synth, detuned guitars, repetitively elastic bass lines, various homemade or household items doubling as noise-making instruments, affectless female vocals, and the clatter of a low-budget drum machine, and I'd honestly put the highs from this record ("Alternative" or "Sympathy," in particular) into the pantheon of jagged and skittish femme-punk jams of all time. Extra special bonus: "Air Conditioner From Hell," previously only available in video format via the documentary *Northwest Passage: The Birth Of Portland's DIY Culture*! (Water Wing, waterwingrecords.com)

I completely missed out on FOUNTAIN's *Fountain 2* cassette when it was first self-released last year, but there's now a brand new second run of tapes thanks to Seattle's Good Person Recordings and my copy has been in heavy rotation in my living room boombox over the past few months. Apparently the band is currently in the process of a trans-Canadian relocation from Victoria to Montreal, so I was especially psyched that they made it down to Portland for their second-ever U.S. show (!!) last month while they're still a West Coast concern. Like their kindred upstarts PUBLIC EYE or MARBLED EYE on the southern side of the international border, FOUNTAIN's tightly-controlled, needling take on late '70s minimalist-minded post-punk is just off-kilter enough to retain a sense of human warmth. On "Emerald Dripping Flat," the combination of tense, angular guitar clang and dual vocalists reciting their lines in tandem with a certain emotionally-distant urgency (turning a simple repetitive chant of "*sugar, water, cream, water / sugar, water, cream, water*" into the probably most insistent hook I've heard all year) is not entirely dissimilar to SPRAY PAINT in execution, albeit with those Austinites' more darkly agitated no wave tendencies replaced by the sort of frenetically jangling and fractured pop leanings that had infiltrated the

COLUMNS

genetic code of UK DIY by the early 1980s. The clipped shouts and jittery, kinetic rush of "Venetian Unfolding" are both wiry and WIRE-y, while "V8T3Y6" recalls the raucous, freewheeling art-punk of vintage Rough Trade-era eccentrics like SWELL MAPS—the disarming catchiness of the phrase "*car crash, hidden bomb / 39 ways for you to die*" could have easily fit right into something like "H.S. Art." (Good Person Recordings, fountain.bandcamp.com)

From the same brilliant minds who have brought you the WORLD, RAYS, VIOLENT CHANGE, LIFE STINKS, ANDY HUMAN & the REPTOIDS, and seemingly every other sick band currently active in Oakland, the debut single from BEATNIKS mines the warped Rust Belt ruckus of the ELECTRIC EELS or ROCKET FROM THE TOMBS, by way of the sort of snotty, primitive *Killed By Death*-style punk combos that those groups ultimately inspired by the dawn of the '80s. There's likely a number of parallels that could be drawn between the post-industrial decay of the Midwest in the mid-to-late '70s and the modern tech-instigated dystopian hell-world of the Bay Area in terms of bleak, seemingly hopeless environs fueling the creation of absolutely whacked-out genius art, so I wouldn't be surprised if future obscuro-punk scholars view this single through the same lens as Northeast Ohio's weirdest proto-punk artifacts in 15 or 20 years. Four stripped-down, economical barn burners with a melodic knack tangled up in trebly, pinned-in-the-red guitar lines, anxiety-tinged vocals, and just a little stop/start post-punk choppiness, including an ace cover of the LEAVES' classic *Nuggets*-backed garage-rock stomper "Too Many People." (Goodbye Boozy, soundcloud.com/goodbye-boozy-records)

Say hey! Analog: Erika Elizabeth / 2545 E. Burnside Street #203 / Portland, OR 97214 / USA, digital: ripitupstartagain@gmail.com, more sights and sounds: futuresandpasts.org

Sociologist Lewis Mumford made the claim that cities have been humanity's attempt to create an earthbound heaven. His lofty notions of urban development are a far cry from what many of us experience but it's a beautiful concept. To dream of an empowered citizen who creates the conditions of their home and isn't just inflicted with them. It's true we all contribute to the push and pull of space and how it changes and moves around us. As punks, the way we contribute to the changing cityscape is rarely given credence or importance but as a part of larger trends and to those that if affects as well as those who were there its history is hardly insignificant.

Every place I've ever lived has some crazy story of conflicts between fringe communities and the order at large. Be it cops, club owners, cities, schools, or even other punks. Probably one of the most infamous anti-cop ballads, if not the best, is AK-47's "The Badge Means You Suck." The song is a pointed treatise against the historically racist and violence police force that monitors and murders in the fourth largest city in the country. It's about the Houston Police Department and the title is a spoof on an ad campaign slogan: "The Badge Means You Care." After the single was released HPD tried to sue the band claiming the lyrics could possibly contribute to harm waged against them but the suit was dropped when they could find no one to serve. The rumor is that there were often skirmishes between the Houston punks and the cops as a result.

Growing up in Houston throughout the late nineties and early aughts, the only remaining billboard emblazoned with The Badge Means You Care was on Washington Avenue overlooking an HPD parking lot smooshed between the sputtering Amtrak station, the freeway, and the abandoned state hospital. It's only a mile or so up Washington Avenue from where the venue Walter's used to sit. The venue was where, as some may remember, in 2006 the band Two Gallants were tased on stage by a pig responding to a noise disturbance. The offending porker claimed the lead singer had called him a faggot and pushed him. This alleged act forced the cop to subsequently tase him but video footage and eyewitnesses have always said the officer drew his weapon unprovoked.

It's hardly revolutionary or even noble to be on the receiving end of this kind of violence but these intersections of the marketplace/culture of punk and their repression due to whatever circumstances (but I'd like to say mainly fear) are one look into how many communities are targeted for similar reasons.

Suburban Struggle is a zine that chronicles a similar story. That of the New Wave and Punk venue The Cuckoo's Nest in Orange County, California between 1979-1981. The whole thing is a very ambitious archive obscura. Using source material contemporary to the time and relying largely on the records kept by what the author/editor refers to as "the enemy" they tell a story that provokes thoughts of many historical and modern corollaries. This is particularly interesting to me as in my work as Book Review Coordinator for our fair *MRR* I have repeatedly attempted to solicit review copies of books that utilize punk generated archives for *art* purposes only to deny the relevant remains of the culture they are capitalizing off of a copy of their shitty coffee table bullshit.

The bulk of the magazine is artfully re-formatted transcriptions of testimonials given at the City Council hearings on potentially revoking the club's dancing license. In addition to this goldmine of cops talking about what might today seem like mundanely debaucherous punks shitting in parking lots, there's also plenty of surveillance in the form of photography, 911 call records, and graffiti. The collected materials are flanked by several in-depth essays written by the editor. While these essays assume quite a bit of context for the whole story they add the reflection needed. It paints a story of moral panic at the abject and unknown.

From the mass possession at Loudun in 1634 to the creepy guy in Emeryville who took pictures of his homeless and/or poor neighbors who made their living at the nearby recycling center while they pissed, did drugs, and fucked (without the virtue of privacy and posted them on his blog) for literally *years* until the recycling center was shut down a few months ago, this is a recurring phenomenon when people share space. Political and / or economic motivations manifested as perverted and / or malformed justice.

Suburban Struggle doesn't assume innocence or cast the punks as impartial players in the ballad of the Cuckoo's Nest. It doesn't defend their aesthetic use of Nazi insignia and it doesn't skirt the cops' own racist assumptions either. What it does repeatedly illustrate is the idea the police had that the punks were literally *outsiders* to Orange County and Costa Mesa. It does call into question the extreme localism that proves to be the masked nationalism at the heart of all of these conflicts.

The idea that there is safety in suburbia, or even cheaper rent, is what has motivated people to leave the dense anonymity of urban life for the austerity of mediocre colonialism. It's white flight, back-to-the-landers, and even redlining. For us poor dirtbags living in the city among the shit and grime it's often as simple as calling the cops or even moving a mile further out from where you live now.

I'm not into simply implicating poorer people as the creators of gentrification when often I think they are just as much victims of being pushed around by actual money. However, it's undeniable that punk is mostly a market with measurable demographics and

trends. And what's worse is that when we become the police that enforce certain kinds of respectability and *goodness* that the shit world perpetuates we do lose certain important aspects of inclusiveness that made punk the nostalgic brain worm that plagues us all. Blah blah blah buy a copy of this zine.

ENDNOTES:

1) Don't move away.
2) Take a shit in a parking lot.
3) Run over a cop.
4) Email Sean of *Suburban Struggle* to get a copy of his zine: suburban.struggle.zine@gmail.com, $8 postage paid in the US, or take a look at his companion blog that has loads of his source material unedited at suburbanstrugglezine.wordpress.com.

In the unsparing kulturkampf of regrouped D-beat / crust bands visiting Budapest, Mob 47 just won the first prize. I guess the trophy should be an aluminum dog leash—joke on crusties having dogs.

This is today's reality: great, long out-of-print records being reissued so collector scum don't have to work suit and tie jobs to pay hundreds in random currencies to own torn apart flexis; we not only listen to music collectively but we also have the same exact opinion about specific riffs and there are people close to their pensions playing songs that are a few decades old to confused punx. Even though this reanimation of Swedish teenage boredom and bravery was irrelevant yesterday, it was mesmerizing to see these folks galloping through space and time and still just playing non-music chaotic mess with greyer hair and bigger bellies. They were fast and awesomely sloppy. The whole crowd was convinced.

I draw a lot of influence from Scandi bands because teenage jerks and their well-performed chaos is probably the closest to the nerd-rage-core I identify my punk with. Even if their clothes look ultra punk in photos blurred by time these kids seem like they were actually terrible losers who dared to smash out their ideas through untuned guitars and miss-hitted drums. Were they in a battle? Well, maybe, but good for them no one is bombing armchairs.

The context is always important and probably that helps as well. Even if these kids faced major problems their welfare rebellion is closer to my mild resistance than the Spanish and Italian guerilla hardcore bands. Liner notes from contemporary Hungary: freedom is very important even if you are in love and well-fed like me.

Approaching the basement where Mob 47 played, I was listening to Barcelona's 12", *Extremo Nihilismo en Barcelona*. An amazing record, it hit me so hard at that night, strolling through a villa district to dip into beer-puke-smoke dirt combo at the (proto-) D-beat marsh. Hearing this frantic vortex of roaring feedback and aggressively dragged riffs, political anger screamed at the top of the singer's lungs, this whole combination of primitive riffs and roaring guitar slides, swinging tempos and complete chaos forming a beautiful collage of world order destruction felt just as great as holding on to a beer in a sweat pool of pogo pit. I haven't figured out if anything besides timing connects the two musical events to each other, but Mob 47's rewarmed confusion was a quieter orgy of punk enthusiasm. Although this does not mean it was weaker.

I guess it does. I guess what I got from Mob 47 is that I can have fun on my own terms even on the streets with headphones. Just last weekend I stayed home and listened to Powell rather than go to his techno party to take weird drugs and dance. I was asleep long before he started playing.

I also went to see Milemarker who played an entertaining set which at some points reminded me of both Korn and Red Hot Chili Peppers. They aged none, I aged well and now it's hard to digest such restrained, conformed, and finnicky music. While watching them play I felt that this sort of music leaks nowhere and I like freer forms, where the opportunity of melting exists. It was a weird realization since a Milemarker interview was a huge influence on me when I was a starter punk. But those were different times and the messages they transmitted in that interview—be as free as you can, make fun of everything, question everything, shock people, freak them out, communicate—are still driving ideas for me, only I apply them to music that is different than theirs.

I like my punk music to be vulnerable. I like bands to whom anything could happen, as this anything means how they will be consumed and interpreted by my mind. Acts with marble-like structure might be impressive at the same time they are also very boring.

I had the same acidic aftertaste when I listened to the Latishia's Skull Drawing LP. I liked it because hardcore played by mockingly named mysterious guys is something that I like but not every pizza comes from a wood oven and is proofed for four days. Still it is pizza and the record is a well-performed hyper aggro diatribe, parts of SST hardcore and T&G noise rock with a modernist approach. This is a bit too much, delivered too directly. Their sound is larger than their influences but less unpredictable thus less influential. It does not make me want to grab a guitar to create nonsense hardcore songs. Or really to create anything other than this brief review. Songs with tricky structure and lots of feedback do not create chaos just as knowledge does not always make sense. This record is aggressive but not wild, it's stuffed from head to toe with interesting solutions but it never steps over a line of what they initially offer. It is a concrete surface that never lets me find the cracks to slip through and so that I might get lost in its nothingness. I always know that as I listen to a noisy hardcore band, it's not as if anything surprising could happen here. But don't get me wrong—everything here is top-notch, although it does not make me wonder the how, the what and the why.

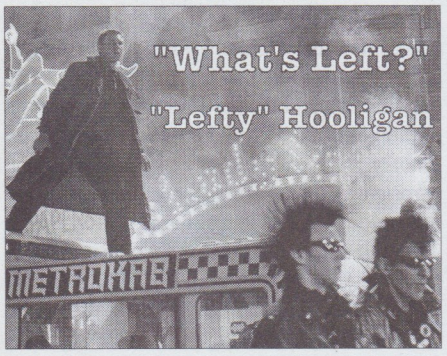
Bib from America gets closer to raising these questions, although this moaning core, nonsense yelling getting worn out by pseudo psychopaths is making me yawn. But it's not the vocals that should be in the focus of this band. It's rather the music—the guitars are instinctive enough to tastefully combine über primitive power chord sliding, Saccharine Trust like riff-charming, and feedback gaining. But the best, the unexplained is the force through they present their songs. It makes me unable to observe their music. Rather it makes me enjoy it a lot and what else do we want from art if not the complete extinction of knowledge?

Slime punk / dumbcore is experiencing its heyday and it's a subgenre that I successfully avoid. It bores me aesthetically since a thin rock'n'roll sound approaches me with zero affect. Spoiler alert: I like the ancestors of insult rock when rock is being insulted, not conservatives who are freaked out already by Bon Jovi. I love Stickmen with Rayguns, Hitler SS, Tampax, Shit S.A. and I like Solger who are less psychedelic but they have larger than life riffs like the previously mentioned, thanks to (I guess) too many bad drugs and too little good advice. The very lo-fi recordings are serving their purpose. In a badly fabricated labyrinth, it's more entertaining to get lost. For the clueless minds who dig nihilism rock and seek fog-like floating guitar parts this is a great band but here again it's the imaginary environment that they create that is winning the show and not what they play. Making their music better than what was put into it. Still keeping it nasty joke.

One more highlight from recent playlists are Electronaze and their amazing track "On Ne Sait Plus." They remind me to Mopo Mogo

but here with manic human drums, that put frustration into the beats and not beats are the trigger of frustration. But the supersonic jet-like guitar sound that creates an atmosphere of a sinking world filled with blocks of flats is the best part of their puzzle. This is amphetamine music and the requisite of the dance party is switchblade knife. Imagine *Second Empire Justice* not with aggression but with creepy psychosis. So good.

Conclusion: The end.



It's the gift that keeps on giving. This election season has been so proclaimed by wannabe comedians and professional pundits alike. Me, I just want it to be over.

I'm finishing this at the beginning of October while the electoral fur continues to fly, and I have no idea what will happen. I think Clinton might win by the barest of margins, but I'm not really sure. For all I know I'll be goose stepping into the new year under President Trump. I'm a lame duck columnist.

Until I have something solid to talk about with regard to the political shitstorm that is the 2016 elections, I would like to note a couple of things as this year draws to a close. First, *Maximum Rocknroll* is alive and well and, fuck yeah, kicking. The magazine is not flush with cash, but it's doing more than scraping by. The Archives Project is going full steam as are several other projects. The physical magazine is stunning with the clean new design. About the only problem *MRR* chronically has is keeping a full complement of coordinators running the show. Second, I've published my second novel, *1% Free*, through IngramSpark and Barnes & Noble in POD and ebook form.

The novel is set 25 years into the future, at the beginning of 2042. I plan to do a little introduction at my November 3 book launch laying out the implications of my near-future science fiction speculations, which will be history by the time you read this in December. Take a decent historical atlas, like the two-volume *Penguin Atlas of World History* with lots of date-specific maps and single out three particular years 25 years apart: 1910, 1935, and 1960. Now examine the maps related to those years for distinct geographies. Europe in 1910 still had feudal relics like Czarist Russia and the Austro-Hungarian Empire, the Balkans were a mess, and Ireland was a colonial part of England. By 1935, the first World War had completely transformed Europe, introducing both independent Irish and Polish states, the Soviet Union, and a unified Yugoslavia across the Balkans. The second World War again radically rearranged the map of Europe by 1960, dividing Germany generally and Berlin specifically between the Western powers and a greatly expanded Warsaw Pact / Soviet Bloc.

A similar temporal survey (1910 / 1935 / 1960) can be applied to other regions of the world. The colonial empires that carved up the African continent were shuffled by the first World War before yielding to anti-colonial struggles and independent post-colonial regimes. The British Crown Colony of India shared the subcontinent with native Indian states until they were subsumed into the British Empire and then violently torn apart into an independent Hindu India and Muslim Pakistan. The feudal countries of East Asia (Siam, China, Japan) were imperialized and colonized by British, French, Dutch, and American powers, provoking national liberation struggles (China, Vietnam) and counter imperialisms (Japan), and resulting in a Communist China and a hypercapitalist, demilitarized Japan.

A quarter century is actually a surprisingly long period of time, long enough for governments and borders and economies and sovereignties to dramatically change. By 2042 in my near-future science fiction novel, Europe has unified around a softcore muslim-*rein* fascism, the West has nuked a troublesome Middle East to rid the world of Islamic terrorism, Pakistan and India have fought their own nuclear war, and China has descended into red warlordism. And, the southwest of the United States has seceded, joining with the northern states of Mexico into an independent country. I've always been partial to the chiliastic sentiment in Yeats's "Second Coming:" "Things fall apart; the center cannot hold; Mere anarchy is loosed upon the world, The blood-dimmed tide is loosed, and everywhere."

Next column, I'll review my election-related political predictions, do some speculating on the upcoming year, and maybe pioneer a new philosophical movement.

PERSONAL PROPAGANDA

Personal blog: gamatiasz.wordpress.com
Political blog: leftyhooligan.wordpress.com
Facebook page: facebook.com/GAMatiasz.
Publishing Facebook page: facebook.com/62-Mile-Press-190746624637105.
Publishing website: 62milepress.com

Loud, Blaring Punk Rock...

...that was the original name for the Albany based Loud Punk label and Mr. Chris Lawrence continues to release a steady stream of records from bands around the country and overseas. Beginning in his neck of the woods, there's the debut album from SCUZZ, *Songs of the Sordid*, which follows a few demos, a 7" and split with MALE PATTERNS. Over the course of eighteen or so minutes, they unleash hardcore fury with few breaks between songs, bringing back pleasant memories of bands like 9 SHOCKS TERROR or even their Albany forebears the JURY. Fast and frenetic, without going completely out of control, just a buzzcloud of pure energy, and the penultimate track is a successful stab at the MAD's "I Hate Music." I MANICAI is basically the NEON MANIACS and their two song, one-sided 7" was recorded in 2010. A pair of enjoyably-scabrous, snotty, guitar-driven rockers.

The other three Loud Punk records are of varying vintage—LOWER CLASS BRATS' *Primary Reinforcement Plus* covers this Austin band's 7" output from 1995 to 1999. A lifetime spent watching *A Clockwork Orange* and *The Warriors* (their label is Orphan Records Group and they had a song about that gang on another record) and listening to a steady diet of '80s-era UK punk'n'Oi!—LAST RESORT, BLITZ, etc. was the blueprint for the earlier songs but they eventually added more of a driving rock'n'roll element. Some fist-pumping, sing-along rousers here, particularly their final salvo, "Rather Be Hated." This is an expanded version of a 1997 compilation of their first three 7"s.

Slightly less enticing is a reissue of Scottish band EXTERNAL MENACE's 1997 album *The Process Of Elimination*, appended with a few unreleased songs. Instead of the rough and scrappy punk produced by the earlier lineup of the band, the songs here have a lighter touch, with bits of reggae and funky bass parts that practically drown out the guitars. It's still energetic on occasion—"The Process Of Elimination" and "Bullet Of Persuasion" are punchy punk ravers but there's not enough raw energy.

That's not the case for another Scottish band, LAST RITES. The release of their 1984 7" (their second) *Fascism Means War* is all '82 in '84, keeping the ragtag punk spirit alive

when some other bands were "evolving" a bit. Mainly loud and fast and "Convicted Without Trial" adds an Oi!-ish element to the buzz. A worthwhile unearthing. (Loud Punk, PO Box 6115, Albany, NY 12206, loudpunk.com)

Earth Brains, a three song flexi, is the latest from Bostonians ANCIENT FILTH and it's another ripping effort. Full-tilt hardcore with sputtering guitar lines and kickass drumming to go with Matty's vocal rants. But he's not just mindlessly ranting—the title track is a riff on a passage in Kurt Vonnegut's *The Sirens Of Titan*—yes, I looked it up—and the refrain is *"terror, grief, desolation comes to every earthling nation."* There are feelings of helplessness and that's often been expressed through this band's lyrics. Still one of Boston's best and with the usual quality packaging—this release includes a lyric booklet and poster. After the demos, 7"s, and flexis, I think a 12" release is long overdue. How about it, guys? (frankleclair.com/AF)

You'd better believe that MAD EXISTENCE sound mighty mad on their self-titled 7". These guys sound ticked off, enraged, and whatever other adjective you wish to use. This is hardcore with a brawny, stomping vibe along the lines of WASTED TIME and 86 MENTALITY. "My Richmond" is a parochial lament or—more accurately—an unhinged expression of anger about losing their city to police oppression and an annoyingly transient population. That'd be my guess, anyway. Whatever the case, this is pummeling fodder, as subtle as a boot to the face. (Vinyl Conflict, 324 South Pine St., Richmond, VA 23220, vinylconflict.com)

Speaking of mad-sounding bands, there's the latest, self-titled 7" from NYC crushers WARTHOG. Four tracks of brutal hardcore, a fusillade of big guitar chords, pulverizing bass and drums, and Chris Hansell's rage-filled vocal howls. Three fast ones and then the brooding and powerful dirge "Coward," which was a set standout at the last Boiler Room show in Boston, and that song has a fast and blazing conclusion. Big and nasty-sounding. (Beach Impediment, beachimpedimentrecords.com)

Also from NYC (although their drummer and guitarist are currently doing the academia thing in Wisconsin), IN SCHOOL offer four buzzsaw tracks on their latest 7", *Cement Fucker*. No punches pulled, just a fuzzbomb attack of vicious guitar and bass lines, spot-on drumming and harsh lyrical sentiments—*"making my plans for your destruction..." "bloodlust is right"... "I have no pity for you anymore..."* Those are just a few snippets and this is IN SCHOOL's most powerful recording to date. (thrillingliving.com)

The last of the NYC trilogy is the debut 7" by JJ DOLL, a band formed out of the ashes of IVY, shifting Sara from guitar to vocals. It's not a major musical change, with the noisy stew of punk, hardcore and garage remaining intact. Sara's vocals are something of an acquired taste, as she coos, squeals, and yells around the songs but there's a certain charm to their uniqueness. It just takes a while. But the songs are vibrant and energetic and the personnel change hasn't hindered anything. (Katorga Works, katorgaworks.bigcartel.com)

OPEN WOUNDS are a Dutch band that includes VITAMIN X vocalist Marko on guitar. Their self-titled 12" features pretty straightforward old school, melodic hardcore, mainly hewing to a loud / fast approach, although they go for more of a sing-along punk style on "Shades of Grey." Peppy and well played, with bright, energetic arrangements, although they don't really push it to the next level. (Refuse, refusemusic.net)

"The Anchor" by Atlanta band NURSE got a lot of play around here last year, when it was only available as a download and ultra-limited lathe cut. The four songs from that self-titled EP are now available in the more-traditional 7" format and definitely worthy of attention. "The Anchor" starts with a nervy earworm of a guitar line, before kicking into a thumping hardcore attack, accompanied by bile-emitting vocals. Just relentless, with haunting guitar licks thrown into the fray. (Scavenger of Death, scavengerofdeath.storenvy.com)

The title of the 7" compilation *No Sun Shines Here* is a punny take off the title of the "It's Always Sunny In Philadelphia" TV series and the sleeve is a nod towards the MOB's *No Doves Fly Here*. This collects a half-dozen of the current crop of Philly hardcore bands from the more aggressive side of the spectrum, bands that operate in heavier, crustier realms. The BROOD get things off to a rattling, D-Beat infused start. DRONEZ, ALEMENT and INCISOR have heavier crust inspirations, while DOPESTROKE (the one defunct band represented) have a more traditional hardcore sound. INTERLOPER wraps things up in a fast, stripped-down fashion with the cleverly-titled "Rizzo Baby Attacked By Rats," as in Frank Rizzo, the fascistic former police chief and mayor. Nothing terribly groundbreaking but a good representation of one part of Philly's vibrant scene. (Ryvvolte, ryvvolterecords.storenvy.com)

I've been neglecting the tape pile and that's too bad because there are some gems in the box. Hamilton, ON band X45, with people from SCHOOL JERKS and BORN WRONG, kick out some tough rockin' and rollin' stuff. They've already released a pair of tapes and the second one is going to be pressed on vinyl by Going Underground. These guys have a proto-punk feel à la CRIME, possessing an insolent swagger to go along with the Thunders-punctuated buzz. Attitude to spare. (exfortyfive.bandcamp.com)

Philly band TRASH KNIFE also have a pair of recent demos, the first being *Trash Life* and the second a self-titled effort (the latter has since been released as a 7"). Enjoyable, tuneful punk / rock'n'roll. Not pop punk but the songs are infused with a bit of garage snarl. The vocals have a sing-songy sarcasm (how's that for alliteration?) but there's a subtle anger. "Kill Your Selfie" is a well-aimed barb at self-absorbed smartphone snappers and "Tips" deals with the frustration of restaurant work. On the more positive side, "Ronda," about the UFC fighter, is a bouquet to the former champ and it's one of the catchiest songs here. Engaging stuff. (endlessdaze.storenvy.com; trashknife.bandcamp.com)

COMFORT's *No Hurt* demo provides some power-packed hardcore from down under—Brisbane, to be exact. (Do Aussies call us Americans "up over"?) COMFORT shift easily from thrash to heavier, moodier, darker shadings, with a pulverizing instrumental skill and full-throated vocals. Taking a few moves from BL'AST, such as occasionally whispered vocals on the opening track "Grief Toilet" and the driving "Not About You," which also adds a haunting guitar lick. Nothing comforting here. (comfortzenwar.bandcamp.com)

There are bands like BILL BONDSMEN and NASA SPACE UNIVERSE who don't fit into any strict hardcore genre, hewing to their own muse. This usually encompasses sputtering and frayed guitar licks and a manic intensity topped off with nightmarish vocals. Outsider hardcore? Maybe I just invented another pat description but it fits. Anyway, that's how I'd describe LEISURE WORLD's 7-track demo. Beholden to no specific group, just making their own nervy sort of noise, with the axe-mangling accompanied by a thick, propulsive bottom end. You can hear bits of PISSED JEANS in there, as well, especially on the closing "Real Manly MEN." The gut-punching recording brings out those attributes in bold, head-grabbing relief. (leisure-world.bandcamp.com)

FRIED EGG (I'd imagine they took their name from the MAD EP) could probably fit into that grouping as well. They offer a hammering hardcore concoction on the three song *Delirium* EP and the title is fitting, with the ranting vocals, which are similar to Aaron from the REPOS, delivering the words in a machine-gun cadence. In fact, a song like "Second Fiddle" isn't far off from what that band does. "Mixed Feelings" has a rock'n'roll flavor in the guitar shadings but there's a dark intensity, especially on the pounding "Eggshells." (Negative Jazz, negativejazz.bigcartel.com)

RIK AND THE PIGS have been around a few years but I'm late to the party and his /

their latest, *Life's A Bust*, is my introduction. Turns out Rik is Lumpy's older brother and, although the PIGS aren't really sonically similar, it's still against the grain stuff, from the artsy garage / post-punk of "Vile Order" to CONEHEADS-ish "Nothing" to the slow-burn swamp blues of the title track, which kind of pales in comparison to those sharper, briefer songs. It's enough to make me go back and explore earlier releases. (Feel It, feelitrecordshop.com)

For their *III* 12" (which is actually their second 12" release) RAKTA pared down to a three piece, eliminated guitar as an instrument, and moved into more of an experimental realm. An entrancing effort, a collection of soundscapes, with lengthy instrumental passages, tribal drumming, propulsive bass-lines and an array of vocal, synth and keyboard effects. Don't let this fool you into thinking it's soothing, ambient music—there's still a directness in some of the compositions but not as much as on the debut and I have to admit that their first album, with more of a straightforward goth flavor, will probably remain the go-to one for me. But for those times you want something more sense-enveloping, *III* more than does the job. (Iron Lung, ironlungrecords.bigcartel.com)

Al Quint, PO Box 43, Peabody, MA 01960, subvox82@gmail.com; suburbanvoice.blogspot.com

Fuckin' hell punx, it seems like the world is just getting grimmer all the time, so I gotta start with something that'll lift any punker's spirits. Billed as members of CLAYSEA and FALSE INSIGHT, it was easy to expect blown-out crust from this new band. Being so prepared, I was definitely not expecting the radical sounds of the HALF KILL *Renunciation of War* demo cd. This is odd, energizing, occasionally downright beautiful music that's rooted in the Crass Records sound (any of these tracks would have been a standout on a *Bullshit Detector* compilation) but touches on post-punk and experimental music as well. The down-market recording fits the music like a glove, lo-fi without losing any elements of their sound in the mix and contributing to the disorienting quality of the electronic effects included in the first two tracks. The band is anchored by the stripped-down CRASS-style drumming and propulsive bass lines, while the guitar lines channel the EPILEPTICS and WIRE in equal measure. Meanwhile, the male and female vocalists trade duties in classic style, until Yurie takes the lion's share of the title track, which is absolutely brilliant. "Renunciation of War" is a mournful, pretty melodic piece that rivals the best output of the MOB. The other highlight is "Terrorism," a one-minute punk thumper with the efficient songwriting and infectious hooks of "Tube Disasters." This is easily my favorite demo of the year, and of course in classic punk fashion the band has no web presence or contact information included. It should be available from Japanese stores for a while yet, look for the pretty baby-blue sleeve (and overlook the awful, awful font that the band chose for their logo).

Meanwhile, in Osaka, three young punx are blasting out some blown-out crust under the name DEFORMATION QUADRIC. *Act of Sheer Madness* is a perfect first demo for a band like this, the recording rough, the guitar sounds like it's a mic-ed up practice amp and the songs all in the 50-second range (save the epic "Nuclear Armament" that lasts an agonizing 1:15). DEFORMATON QUADRIC strike an interesting balance between UK82 and a crasher style, joining tupa-tupa DISORDER drums to DOOM riffs and "*aaarrggh*" GLOOM vocals. The whole thing is brimming with energy and enthusiasm and even if the songs won't win any awards for originality they're well-written and, most importantly, fun to listen to. These crusty youths have the almost unfair advantage of living in one of the best scenes for this style in the world, and I'm sure that the opportunities they'll have to share the stage with other legendary Osaka bands will help them to develop at a very rapid pace (hell, a glance at the internet machine shows that they're playing with STAGNATION and POISON ARTS (!) in mid-October, lucky bastards). Definitely a band to keep an eye on!

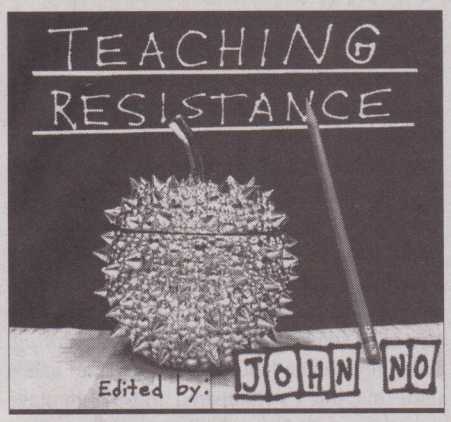
NOISECAT, having picked up on today's end of the world vibe, have significantly darkened their sound on their new 破壊ノ美学 flexi, sounding a lot more like later KURO than SWANKYS this time around. Gone are the earlier hints of bounce and melody, now replaced by live-wire crackling guitar fuzz and vocals that venture into Cherry / SKV-crazy territory. I liked the earlier stuff, but I'm definitely down for this new sound! Think of KURO's *Fire* EP with the recording quality of Z's *Violence Action* flexi and you've got a decent idea of what's up here. "Sum National" is definitely the most hardcore song they've every put out, and that's topped by "KHN=KTK" which skirts the edges into lo-fi metal territory. This is vicious, mean noize hardcore for troubling times, and it's fucking great. To top it all off, this record looks fantastic! NOISECAT have always had great design sense and top-level quality control when it comes to their art, and this is no exception from the eye-catching cover art (subtle nod to the GUDON flexi included) to the adorable cat-themed center label art. Excellent all-around. Released on the band's own Black Jug label (haha, get it?!), this will almost definitely be one of the best records of the year. Savage.

Hot on the heels of their "El Nuevo Mundo / Da Gritos!" flexi, DESPERDICIO return with their second full EP for Overthrow Records, *Mas Destrucción!* This EP builds on the improvement demonstrated by the flexi, as the band have definitely honed their writing chops and elevated themselves from homage band to true contender status. Obviously the Spanish and Latin / South American influences are still at the forefront of their sound, but now they're blended much more artfully as the band shifts seamlessly from the straightforward D-beat of "Continuar Una Resistencia" to the moody straight-up punk of "La Resultado" (a fucking great song, maybe the best they've ever written!). Probably the highest compliment I can offer to this band is that at this point it's virtually impossible to tell that they are not native to a Spanish-speaking country until you see the members' names on the insert. From Tsuyoshi's flawless accent to the dry recording to the mastery of style evidenced by the playing, these guys might as well be from Spain or Mexico or Paraguay.

Gentle readers, let's talk power pop for a minute. I know it's not what either you or I are here for but goddamnit BLACK AND WHITE are so fucking good, and they prove it once again via their new split with the SAVAGES on the delightfully named Beastly Cad Records. As always, I'm at a loss when it comes to comparisons when it comes to this band. A more mannered REGISTRATORS? (Check out that solo in "You Talkin' to Me?"—it's garage-rock gold!) The JAM if they were actually a punk band? All I know is that it's fuckin' great, catchy punk that even a crotchety old noize freak can dance to. The SAVAGES are a hard band to pin down, bouncing from early LA beach punk to hardcore on their earlier releases. The song they've contributed to this split is schizophrenic as all get-out, starting out as a gentle PILLOWS-esque pop

song before they rev up the engine and bust into a frantic melodic hardcore attack. Dunno what to call it but it's damn good, even the college-rock part. Buy it for BLACK AND WHITE, stick around for the flip. Interesting packaging with this as well, as the record comes in a stamped inner sleeve but includes a voucher that you can exchange for a proper sleeve direct from one of the bands if you see them live!

Alright, that's all for this month. An all Japanese column, shocker! FYI, my birthday is Halloween, which will have passed by the time you read this but all you monster kids can still feel free to send me a mudergram signed in your parent's blood. Or the second GLOOM demo, I need that too. Communicate c/o *MRR* or agunderwood@gmail.com.



Cops and Teachers: Both have been the subject of shit-talking by punk bands since the first day some zitty kid from nowhere decided to pick up an instrument they didn't know how to play and immediately sing songs about how and why things suck, especially things they have to personally deal with. Both teachers and cops were and are worthy targets of hatred—cops always, teachers frequently. Both serve as instruments of coercive authority that is often institutionally supported, and both can act as lethal agents of oppression in that capacity (often in tandem). Both tend to treat their "charges" in very different ways depending on the levels of structural privilege said "charges" have from their individual circumstances and specific context, with highly dissimilar personal outcomes based on race, gender, sexuality, class, and other factors being the norm. In their modern form, both policing and teaching sprang from colonialism and capitalism, and both are subject to overwhelming, relentless top-down pressure from those who explicitly support those toxic practices / philosophies. The difference between teachers and cops, however, lies in their basic functions on the social and individual level, and in the methods by which they work. Philosophically, the difference is simple and stark: Teachers are (at least on paper) expected to nurture, support, and protect their students as human beings, while the function of police is to protect private property and enforce law by capturing and punishing those who they suspect of breaking it. On the surface of it, these professions should not share any common ground. In practice, in the modern world these professions often dovetail into interconnected mechanisms of social control that explicitly and implicitly (quietly) maintain established hierarchies of structural inequality and injustice. We ignore the history of these institutions at our peril, and the history of both policing and modern state-directed teaching practice are full of stark disparities that forcefully (and often lethally) marginalize many while others benefit from levels of structural privilege carefully calibrated to maintain the status quo.

Punks are (and have been) right to go after both teachers and cops, as both have long track records of serving as agents of oppression. Yet we need to keep in mind that the basic function of these professions is different at the core. There is no way that policing can be utilized in a liberatory fashion for marginalized people who have to come into contact with police, and almost always ends up as purely toxic to those people who are being "policed." In contrast, it has been shown time and time again that teachers who are genuinely dedicated to the core (non-institutional) philosophies of their profession can, through radically innovative practices and active subversion of the institutional aspects of their jobs, play a major role in helping empower their students to take greater control over their own lives and potentially become catalysts for affecting real structural/social change.

This difference is why there are punks who are teachers, but there are no cops who are punks, at least not by any definition of "punk" that makes any sense at all.

In celebration of the 20thh entry of the Teaching Resistance column (this one), I (John No) recently hosted a segment on *MRR* Radio on the theme of radical teachers in punk, with a focus on songs from people who happen to be teachers and play in bands. These people also combine their teaching practice, radical principles, and the aesthetics and ethics of punk (the smart kind) into a deliciously flammable cocktail to lob at the nearest cop car or shitty administrator, all while simultaneously teaching students how to make a similar cocktail to lob at whatever they like. You can find it at maximumrocknroll.com/mrr-radio-1522 and here's a breakdown of some details on what songs were selected. There will be more of these in the future!

1) SEEIN' RED — "Resist" (*Marinus 7"*, Ebullition, 1996)

Probably the most obvious choice of bands to lead this comp off with, Dutch HC legends Seein' Red are the first band punks usually think of when they imagine teachers in bands. Jos from Seein' Red is a teacher in Holland, and has been since before Lärm morphed into Seein' Red in the late '80s. Radical politics are woven deeply into their music and life practice. Seein' Red continued to be really good through the '90s, which is when "Resist" was recorded. Though I didn't play it on the show, the song "It Must Fall" is also great, from the same period, and was on the crucial *Critical Pedagogy* 12" comp put out by longtime teacher punk Athena K. on her label Six Weeks Records in 2000. A worthwhile record indeed.

2) THE OVENS — "Bureaucrats Know Best" (*Settings*, cassette and Bandcamp only release, 2012)

The Ovens are a queercore band who play early KRS-influenced, distortion-saturated punk with catchy vocals, and this song also has the distinction of being the only song in this set that is actually about specific issues that teachers face in our line of work. I think both Heather and LB from the Ovens are public school teachers in Chicago, and LB also writes the excellent, radical teaching-focused zine *Truckface*. Chicago has become one of the most embattled school districts in the country under neoliberal overlord mayor Rahm Emmanuel (a former Obama administration official, 'natch). Under Rahm's forceful attempts to privatize public education, he has closed dozens of schools deemed to be "underperforming" in standardized tests, mostly in the poorest districts. This policy has forced students from these closed schools to either travel huge distances to go to the nearest public schools, or to attend private charter schools where profit motive is the main administrative priority and students can get kicked out for pretty much anything if they are threatening to bring down the school's test score or behavioral metrics. Here is some writing in *Truckface* a little while back, talking about what was happening:

"Today I spent eight class periods in the library, dressed as a zombie for our World War Z *book festival. Over 600 students came to the festival to play games about the book (bingo, zombie musical chairs, jeopardy) and get their faces painted. We dressed as zombies while other schools heard their sad fate.*

We will survive, while other schools will not. Though we have received repeated threats this year and have begun to wither due to the excessive stress, our school was spared. We still remain on probation, an arbitrary designation when our test scores are

higher, our attendance levels are higher, and graduation rates continue to move upwards, we still have that label affixed to our beloved school as a way to scare us, threaten us and control us.

Five years ago, I got a job at a school that will be spared while thousands of other hard-working teachers, just like me, will no longer have jobs. And thousands of students out there will no longer have passionate teachers. It was luck to get a job at a higher performing school. And as many words that the politicians will spill about resources and test scores, they are unwilling to admit that they are driving good teachers away either through school closings or excessive bureaucratic control.

To say it plainly, businessmen and women are destroying public education.

After an exhausting day of celebration with my students, I mourn the losses around the city and know that anyone of us could be next if we don't do something first."

3) STRANGE FACES — "No Peace" (demo and the *Frequency of the Truewave Volume II* tape comp from Nervous Intent, 2016)

Ben from this killer new Bay Area dark wave band (he also plays in Kapital and formerly of New Flesh) is currently inching his way closer to a masters degree and doing a lot of teaching along the way, and I believe the singer April is a health educator for at-risk youth. They also recently played a benefit for the striking teachers in Oaxaca, Mexico, who have come under extreme government repression (including murder) for standing up for their own rights and those of their students as they battle pretty much exactly the same neoliberal forces of public school privatization and related "accountability" issues (i.e. union-busting) that we are dealing with as teachers in the US. The violence and repression that these teachers have faced, however, is markedly worse, and solidarity right now is super important. Also see the Teaching Resistance column in issue #401, which is dedicated to the subject of the teacher revolt in Oaxaca from first-hand perspectives.

4) DIAMOND GLAZE — "Diamond Glaze" (streaming on Bandcamp, 2015)

Nani, who lives in London and recently visited here in the Bay Area, is a teacher who has worked at a school for students with severe learning difficulties for thirteen years. She focuses on expressive arts there, helping students figure out a way to express themselves via art and music. I think she works with Rich Phoenix as well (with whom she also plays in the raging teacher-centric punk band Kichigai). Some of the most recent work Nani and Rich did was helping the students (all high school and junior high ages) form and record two band projects, Rock Penguins and Diamond Glaze—this is a powerful, snotty and noisy early post-punk (à la Raincoats) jammer from Diamond Glaze!

5) SCHOLASTIC DETH — "Killed By School" (*Killed By School* EP on 625 Thrashcore, 2002)

You really can't fuck with short-lived thrashcore legends Scholastic Deth, who formed in 2002, put out a bunch of music, and broke up that same year because B (of the crucial Jud Jud) was going off to graduate school—thus the song "Killed By School," duh. B came back after a bit and has played in numerous innovative hardcore combos since including Conquest By Death, No Statik, and Replica. In the latter, Juliana and Alicia are both teachers in Oakland, B is now a professor, and Dharma just schools everyone.

6) LOS CRUDOS— "Tiempos De La Miseria" (1993 *La Rabia Nubla Nuestros Ojos...* EP)

Martin of Crudos, Limp Wrist, etc. was a teacher for many years. As is evident from this Crudos song and many others, just because you work as a teacher does *not* mean you have to act as an agent of a fucked-up government and structurally racist, capitalist system. If you are a teacher, *resist* that system and help your students acquire the tools to do the same.

Teachesrs should submit a guest column to Teaching Resistance and let us know what is going on! teachingresistance@gmail.com

Peanut Butter Jelly: Supporting Young People by Arina Moiseyenko

My time in punk started about four years ago, when I was an eighth grader recently emigrated from a small southern town in Russia, living in the outskirts of Toronto, going to a semi-Catholic suburban school with a bunch of stoner rednecks and wearing my Rammstein shirt every day—the band was introduced to me by my uncle, and that was coincidentally my first ever real "show," which I skipped the grade seven dance for, until I found my way into TOHC.

My entrance into the Toronto scene had a pretty typical way about it. I was auditioning to go to an arts high school, and I found photos of a bunch of punks in someone's backyard slamming to bands called Wastoids and Total Trash in the tumblr tag for the school. I had no idea that half the people in those photos would become my best friends. I contacted Sienna Ingham, whom to my knowledge posted those photos, and asked some questions about the setting, the school, the band, I don't fucking know. And they invited me to come to my first ever show—Omegas and Direct Approach (I think) at Sneaky Dees during Not Dead Yet 2012. I had waist long hair and was wearing a bright red huge puffy coat, purple Doc Martens, and the music was so loud that I stood at the as far back as possible in the venue and did not see a single band, or Sienna for that matter. I left to go home at probably 9:30 P.M. and my ears rang throughout the next three days, which probably made my grade eight math teacher seem way more tolerable. For whatever reason, I got hooked on Toronto punk instantly, more seamlessly than I ever expected. I went to a show at a community center in the East End a couple weeks later, and the singer of Wastoids whipped me in the face with a chain and I immediately went home. My mother was not impressed, everyone at my school thought I was already doing a shit ton of drugs cause I already had tattoos at this point, and this did not help my reputation.

A few weeks later, Sienna posted online, asking if anyone would be able to play bass in a band she and Izzy Burgwin were starting. I had never even held bass in my damn hands until this, but I volunteered and Sienna gave me someone's bass to play and Cunt Punt began with the initial lineup consisting of Sienna (now plays the same damn bass in Montreal's Gazm), Izzy Burgwin, and Mackenzie Burgess (bass in Triage). My first show was in a basement called the Dungeon. It was also VCR's first show, and I left right after we played and went to my grade eight graduation the next day. I was living my damn life.

Unless you know the people I'm referencing, you wouldn't know that everyone I've mentioned was between the ages of 17 and 21. Everyone supporting and encouraging me at the beginning of my existence in Toronto Punk was in or somewhat recently out of high school. I'm sure I contributed to this as much as anyone—I didn't go out of my way to talk to anyone who looked like they could be a student at my middle school, but I was a 13-year-old and everything was scary. It's not a responsibility of anyone's in particular, and no one here owes anyone to give a shit about anything whatsoever. But recently, getting young people on bills became almost a trend, which is funny, because half the people claiming to be supporting young punks now, looked the other way when my first band, consisting of 13 year old me, 17 year old

Sienna and Izzy, and 18 year old Mackenzie, first started. I am glad it's an existing thing now. Older punks are encouraged to include young people in their practices and I am endlessly grateful for that, but in a lot of instances, this kind of change at first is alienating, sometimes discouraging, and very rarely even infuriating. Sometimes "young punks from Toronto" is a good thing, but sometimes you want people to actually listen to your damn demo before they make an event for their show, especially when you are the draw.

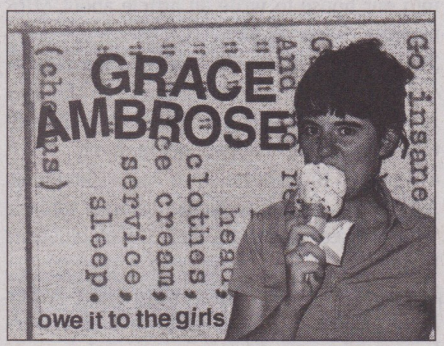
One thing that has been frustrating to me, personally, is that in the same way "female-fronted" is a genre invented by lazy dude bros, "Young Punks Hardcore" is term often used by people who aren't actually interested in listening to your demo or investing their time in actually promoting your music in any way whatsoever. I have never personally been particularly intrigued by a band described as "Young Punks" but rather when I find out a band I like also consists of people who can't quite be my dads. It's important to acknowledge why young people in bands are vital to the existence of punk, especially in Toronto, without tokenizing and discrediting people's real talent and merging us with bands that sound nothing alike. Especially as a young woman existing in punk, I feel like it's almost conflicting for people who don't know that I'll tell them the fuck off, like, do I put her band under Young Punks or Female Fronted? I-Haven't-Actually-Listened-To-The-Demo Punks. Lemme put you in your own damn category. Get me them bandcamp plays, boys. Thank you.

As it's important to acknowledge that young people's existence is vital to the continuation of punk, it's just as important to create interpersonal relationships with people regardless of their age, without becoming business partners or acquiring a fatherly role or whatever. Toronto is a good example for this. A lot of the people I choose to associate with on the daily are around my mother's age of 35, but we have healthy friendships and associations based on the fact that I feel as though we can acknowledge the power dynamics, the contributing factors and work with them, not around them, and support each other and each other's work, efforts and personal lives.

The same way I think supporting young people is absolutely essential, I think it's also necessary to see young people's work outside of the young people category and book bands together based on legitimate genre, rather than "Oh, the average age of people playing this show is like, 37, we should get a bunch of Young Punks to play this, even though they sound nothing like any of the other bands, and no one will give a shit about them at this show, so it's not really an opportunity but I am Diverse and Inclusive so that's all that matters now." Mollot got to play with Perfect Pussy last year, and it actually made sense cause we went together well, and we liked each other's stuff and made connections—not to say that I can't like some grindcore band I'm playing with, but it often doesn't make sense to put a band on a bill that sounds nothing like any other, just because they're young or their high school friends will go. It's exhausting and exploiting, and basically just fucking lazy. For real.

It's important for older punks to encourage and make spaces for young people, instead of merging us with people who don't give a single shit about our efforts, for the sole benefit of your own doing. Instead of putting us alongside a bunch of bands who don't sound anything like us, and no one at the show will be whatsoever interested, encourage us to make space for ourselves. You can walk a horse to the water but you can't make it drink, true. But offer us opportunities (if said are available for you) to make things happen for ourselves. If there's a band in your city consisting of young people, offer them your basement to book a show. If you know a young person who does shows in their basement, ask if your hype hardcore band can play. If you know a band consisting of young people going on tour, offer them your connections, help them find places to stay, offer them tips on crossing the border. Let them borrow your cashbox if they're booking a show in your space. If you have a tape deck, ask if you can help out with dubbing tapes. If some lady at your office job wants to get an Alternative Artist to make her a commissioned painting, try to think of someone who isn't 30 with an arts degree who can do just as good of a job.

It takes a lot of effort, commitment, and work. But it also takes a village.



"What do we want? Total liberation.
What do we get? A total drag."
— "Out in the Street," Girlsperm

The coordinators packed up and took off for Not Dead Yet, a weekend full of hardcore, punk, hardcore punk, and plenty of roti. A business trip of sorts! I accidentally rolled in literal dog shit within five hours of arriving and still managed to have a great time. GG Ambrose at your service.

There were many highs. Day shows at D-Beatstro (worst-named food establishment ever?) were rowdy and convivial, and the sets there from Alienation, Mollot, S-21, and Wild at Heart were standouts. Despite insistence from many male friends that a "live Turnstile set will change your mind," I remain completely unmoved by that band's brand of positive masculinity. Surprised? Me neither. I still loved watching my friends embrace the spin kick. A trained Naloxone administrator was available at every show (thanks Marjie!) and the festival was walkable, affordable, and totally welcoming. Big kudos to everyone involved who made it all happen.

Barcelona played two sets that weekend that made the whole trip worth it. In a time when I've been searching for punk inspiration, watching them felt like a watershed moment. Roca is my favorite drummer I've ever seen—watching him will be totally transformational for my own playing. What side of style versus proficiency do you want to be on? I know. I'm basically completely disinterested in competency—it's partly why a band like Turnstile remains so painfully uninteresting to me. That's not to say that Roca isn't a skilled drummer—he is rudimentary yet expressive, simple yet creative, completely destructive and insurrectionary—but rather that he seemed so free. It often seems like wild-sounding bands rely on the drums to keep them from crossing to the wrong side of out-of-control. We had the inverse here. The riffs are great, sure, and Angela remains one of the most ferocious front people in punk but for the first time in as long as I can remember, it all seemed to center around the drums, not as a steady heartbeat, but as a ticking time bomb. The first set ended with him licking the cymbals top to bottom and then walking offstage. The second took place just after 1:00 A.M. in the middle of a skate ramp. The beater came off the kick pedal in the middle of the first song and the kit disintegrated piece by piece from there, until the end of the set just found him banging away on the tom he uses in place of snare, then standing in the middle of the room with a cymbal on his head before collapsing into a pile on the floor. A band worth traveling across a continent to see. Extremo nihilismo and total bliss.

Authenticity is a tricky thing to talk about in punk (or anywhere). Who is to say which "crazy" front person is more justified in their antics or who is just a better actor? Where do we accept performativity and where do we laugh at it? What makes the difference between

someone throwing over all the drums being a fucking asshole or it feeling like that atom-splitting moment? For what it's worth, seeing Barcelona play felt like the most authentically punk thing I've seen in years, one of the best sets I've ever seen. The band was head and shoulders above the rest,

We got back into San Francisco late on Monday after a long day of travel. I woke up Tuesday morning to a picture of myself during their set, nice and big on *Noisey*. It's not a crowd shot that happened to catch me in the act, I'm front and center, the punctum. I love this photo. It certainly captures the way I felt while they were playing—I'm not sure I've ever seen a picture where I look so happy, where my eyes are so electric—but it made me wish I had stood in the back of the room, out of the camera's sight, or maybe never even watched them play at all. You have to click through a full page ad for Kia cars or Levi's or Budweiser or some other bullshit to get to a picture of me experiencing a moment that felt completely antithetical to all of those things. Something's not right here. How twisted is that despite all of our best efforts to opt out of this kind of corporate media fuckery (in my case, it's *literally my job*), we have no agency over our own image?

What does it mean when this kind of gaze enters that kind of liberatory experience? I felt liberated watching Barcelona play—free of trends, free of cool, pure sound and kinetic energy, full body release. How can you feel liberated when you also feel like you might end up as an tiny cog in a giant thing that you don't believe in, or actually actively hate?

I don't mean to sound self-righteous and I'm not trying to preach some kind of punk media purity myth. I'm certainly not saying "fuck you" to Alex, who took that photo (and other photos of the festival in this magazine!). I genuinely enjoy having my photo taken and I enjoy why other people do as well. But how does the looming spectre of this kind of media coverage change how we might behave in these spaces that are supposed to be full of possibility? I think back to an article written earlier this year for the local NPR affiliate. It was about a Bay Area house show spot's demise and was filled with large pictures of the crowd from its final show. It's normal to document these events, for circulation among friends or publication in a fanzine, but I'm sure most of the attendees were fully unaware that their faces would end up splashed across the homepage of the arts news source for Liberals everywhere. Why do people think this kind of thing is okay? What the fuck happened to what we do is secret?

As the lines continue to blur between DIY culture and big media (whether that means corporate or just mainstream), think beyond what the implications of your engagement with are for you as an individual writer or photographer. How does this kind of coverage impact the communities you are documenting and the subjects of your writing / photography? One photo set in *Noisey* won't destroy us but the cumulative effect of this kind of thing is suffocating. Stifling. Deeply uncool. Cut it out. Part of what makes punk different from other kinds of music is the dissolution of the divide between people playing on stage and the people watching it, between the people who write about it and the people who make it. Remember who you are letting these organizations chew up and spit out and reduce reduce reduce when you feed them content—your friends, your friends' friends. If you must write for these places about these things, try to figure out how to do it in the least exploitative way. Better yet, just try and cover something else. Invest in documentation and historicization in publications that feel more in line with the ethos of the events and communities you're trying to memorialize. If you're unhappy with the current options in independent media, figure out what it might look like to build your own way through the world. Talk to people who are already working towards that goal about what they can do or change to make their platforms work better for you. If you're a band who's desirous of this kind of coverage, think about *why* it feels important to you. Have you started valuing the same things that They do? Have you subconsciously bought into the marketable brand? Stop giving in.

ENDNOTES:

1) What we do *is* secret but not because we're exclusionary assholes. Just because what the fuck do the *New York Times* or *NPR* or *Noisey* have to offer us that we don't already have ourselves in some form? Serious question.

2) We made the mistake of letting a reporter into our house to write an article about *MRR* recently. Never again.

3) I'd like to figure out a way to get Narcan / Naloxone in every show space in the Bay Area. If you are interested in playing a benefit to help make this happen, get in touch.

4) I played four shows since I saw Barcelona. After each of them someone different told me "You looked so free up there." Coincidence? Maybe.

5) Two of those shows were with a Sex Pistols cover band for Halloween. We were low-practice / high-concept. We made handmade Seditionaries bootleg shirts, and an autographed baseball, and spray-painted "Nancy Killed Sid banners" and a tape recorded directly to a walkman in our practice space. At practice we sounded like the Shaggs playing the Pistols, on tape we sound like Total Abuse playing Los Punk Rockers, and live, the Swankys doing Sid. All the money we made went to our incarcerated comrade Jennifer Gann, who is a transwoman facing time in solitary for participating in the on-going nationwide prison strike. If you want to send some money to Jennifer and get a twisted sounding tape in return, write to me at grace@maximumrocknroll.com.

6) We're still looking for another content coordinator. Get in touch for an application.

ALL AGES RECORDS
LONDON'S ONLY INDEPENDENT
PUNK & HARDCORE RECORD STORE

OPEN EVERYDAY 11:30AM - 6:30PM
27A PRATT STREET, CAMDEN, LONDON NW1 0BG, UK
TEL. (+44) 207 267 0303

www.allagesrecords.com
shop@allagesrecords.com

Genjing Records &
Far Out Distant Sounds
present the best of China's DIY
underground on vinyl
punk / post-punk / experimental
faroutdistantsounds.com

SOLID MFG

VINYL PRESSING & PRINT SHOP

Solid Mfg. is the easiest place on the web for bands and record labels to manufacture vinyl records and custom print printed parts.

VINYL PRESSING:

- 250 unit minimum on 7", 10", and 12" packages
- Over 30 color vinyl choices, plus options for splatter, haze, 180gm, and more
- Shipping or pickup from Queens, NY
- Free overrun, no hidden costs.

PRINT SHOP:

- LP Jackets, 7" Folders, Gatefolds, and more.
- Free overrun and shipping to one US location.
- Custom options for stock, finish, folds, more.

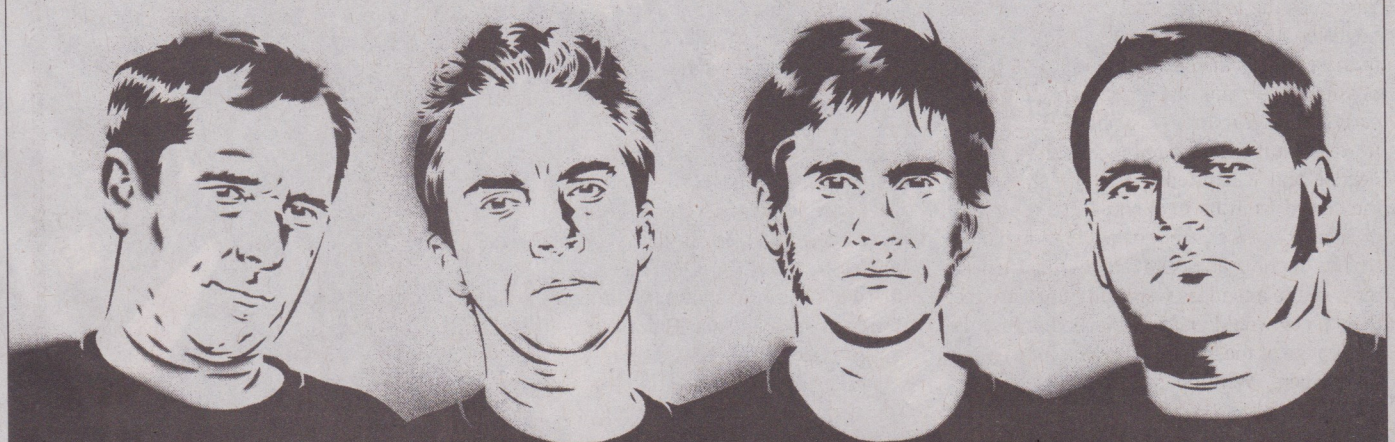
Our **Solidbot webapp** automates stuff like building a custom quote, uploading art and audio files, and checking production status, all to move projects through production as quickly and easily as possible.

SOLIDMFG.CO
INFO@SOLIDMFG.CO
@SOLIDMFG
(929) 352-3906

MEMBERS OF **DESCENDENTS, ALL, FLAG**
ART BY **RAYMOND PETTIBON AND CRAIG IBARRA**

AVAILABLE NOW!
CD/DIGITAL/LIMITED EDITION VINYL

THE LAST DANGER



LAEXPLOSION.COM | ENDSOUNDS.COM

END SOUNDS
P.O. BOX 684743 AUSTIN, TX 78768
ENDSOUNDS.COM

TIEMPOS DE MORTE

DESASTRE

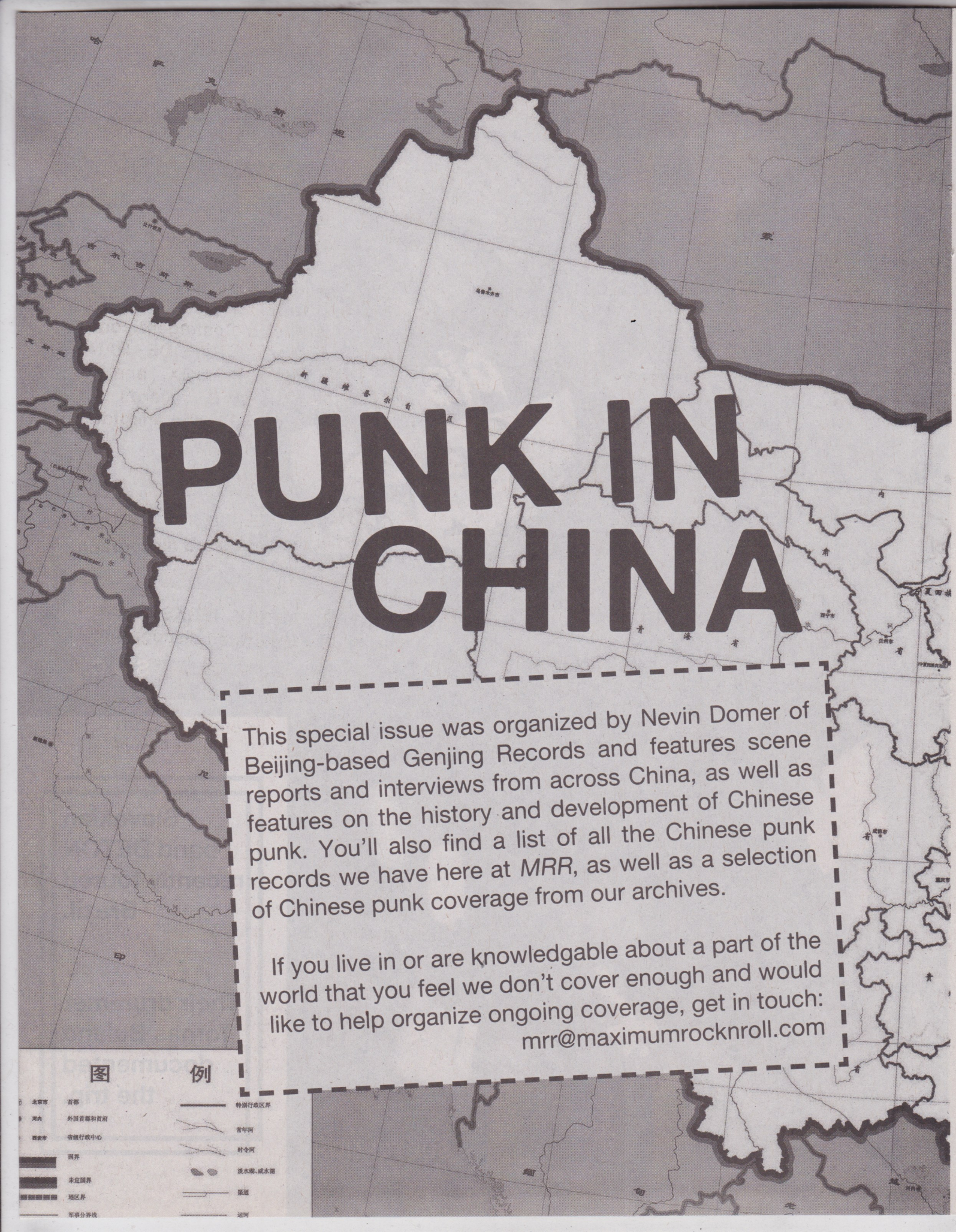
ARMAGEDOM C.B.

S.U.C.

SUBTERROR

Slovakian band BETON recently toured Brazil.

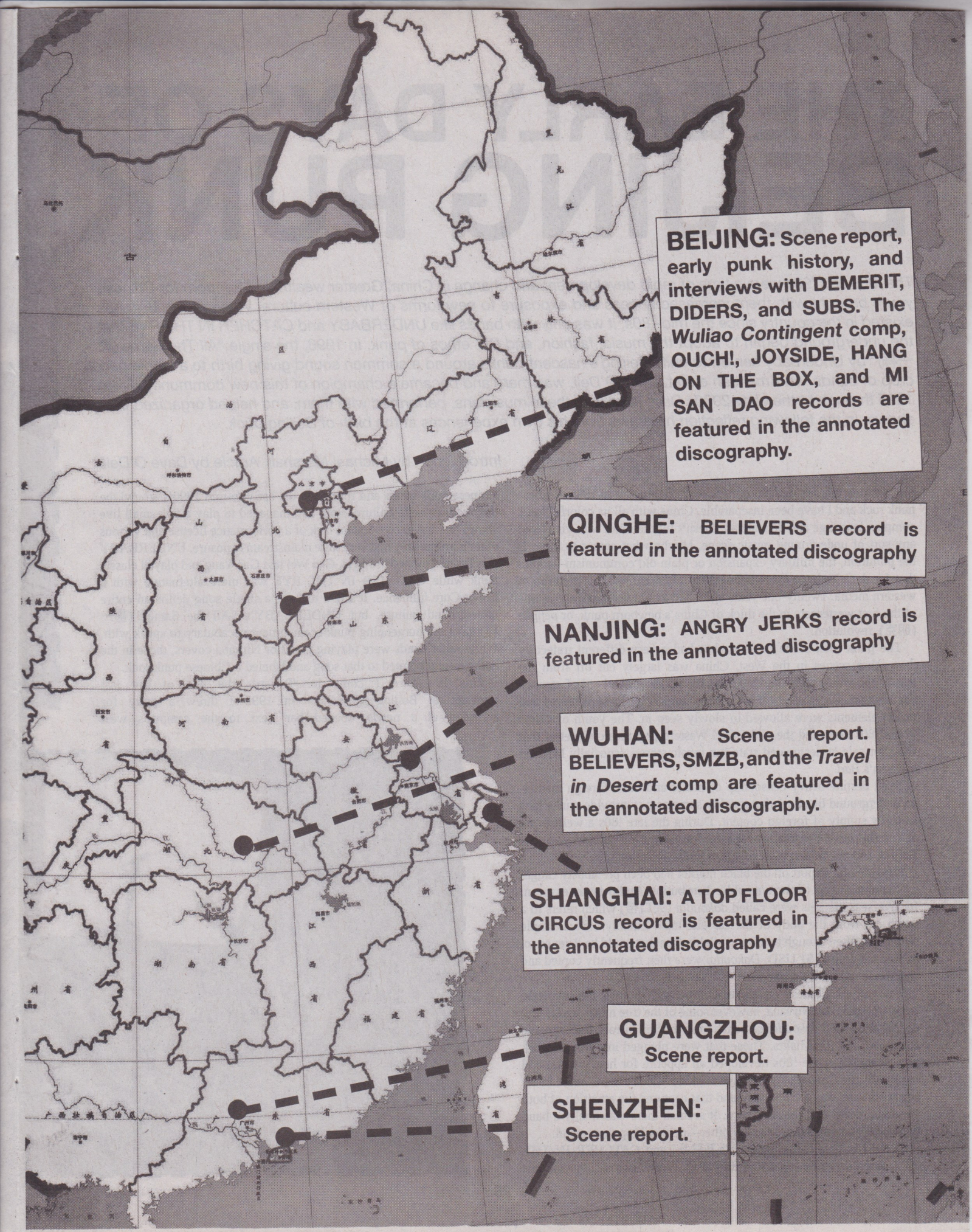
Their drummer Tomas Bulano documented the trip.



PUNK IN CHINA

This special issue was organized by Nevin Domer of Beijing-based Genjing Records and features scene reports and interviews from across China, as well as features on the history and development of Chinese punk. You'll also find a list of all the Chinese punk records we have here at *MRR*, as well as a selection of Chinese punk coverage from our archives.

If you live in or are knowledgable about a part of the world that you feel we don't cover enough and would like to help organize ongoing coverage, get in touch:
mrr@maximumrocknroll.com


BEIJING: Scene report, early punk history, and interviews with DEMERIT, DIDERS, and SUBS. The *Wuliao Contingent* comp, OUCH!, JOYSIDE, HANG ON THE BOX, and MI SAN DAO records are featured in the annotated discography.
QINGHE: BELIEVERS record is featured in the annotated discography
NANJING: ANGRY JERKS record is featured in the annotated discography
WUHAN: Scene report. BELIEVERS, SMZB, and the *Travel in Desert* comp are featured in the annotated discography.
SHANGHAI: A TOP FLOOR CIRCUS record is featured in the annotated discography
GUANGZHOU: Scene report.
SHENZHEN: Scene report.

THE EARLY DAYS OF BEIJING PUNK

The '80s and '90s were a time of rapid development and change in China. Greater wealth and freedom for Chinese youth brought with them increased access and exposure to new forms of Western culture. While rock music has existed in the country since the mid-'80s, it was only with bands like UNDERBABY and CATCHER IN THE RYE that the underground began to adopt the music, fashion, and DIY ethos of punk. In 1996, the single "All The Same (都一样)" by Underbaby served to unify Beijing's nascent punks around a common sound giving birth to a whole new crop of bands. An American expat, Dave O'Dell, was there and became a champion of this new community. From 1995 through to the early 2000s Dave lived with these musicians, performed with them, and helped organized their shows. In the following reflection he draws from his own experiences at the birth of Beijing punk.

Introduction by Michael Marshall. Article by Dave O'Dell.

Since taking that first breath of thick sooty Beijing air in 1995, Chinese punk rock and I have been inseparable. China with all its colorful food, complex language and delicate art doesn't fill the mind with visions of any sort of underground music scene. Maybe what comes to mind is the pollution, the military expansion or plain old communism—topics that for decades have overwhelmed and often enticed the attention of western media. Twenty-one years ago I had a unique experience as one of the first westerners in the thick of China's newborn punk, or *pengke* (朋克), revolution.

The punk rock scene in China has had a very different trajectory than other scenes in the West. China was largely cut off from the rest of the world until the '80s after the political band-aid of staunch communism was ripped off and some foreign business ventures and media elements were allowed to slowly seep in. The youth of China in the '80s devoured the authorized Western pop music cassettes that were for sale at designated state-run music stores, especially Michael Jackson's *Bad*.

Even despite heavy censorship of music and other foreign medias, an underground black market quickly sprung up to provide music fans a steady supply of foreign content. During the late '80s a well-spring of current music became available within the narrow alleyways of old Beijing and the hidden back rooms of embassy restaurants.

Cassettes for export on the black market had been previously caught by customs and cut to prevent public distribution. Audio cassettes meant for overseas markets were called *dakoudai* (大口带) which refers to a notch cut from the body of the cassette tape. Luckily only a simple repair was often enough to have a reliable tape that could be listened to, or sold for around $1 USD. *Dakoudai* were then frequently copied and shared all around the scene.

The earliest Chinese punks searching for their own identity were largely inspired by Nirvana, however some of the true music lovers dug deeper and found *dakoudai* cassettes from the Sex Pistols, the Cure, the Ramones, and the Misfits. Those that were plugged into this network of new music in the '80s developed an appetite for heavy metal and eventually the American grunge scene in the '90s. To the Chinese in the scene Nirvana was a crossover band that captured the attention of both the metal heads and the art crowd. It seemed there was finally a band that wasn't on one extreme or the other—neither hippy nor metal.

UNDERBABY (*dixia yinger* 地下婴儿) and CATCHER IN THE RYE (*maitian shouwangzhe*麦田守望者) were two of the earliest Chinese punk bands and formed in the early-to-mid 1990's around the *dakoudai* cassette culture. Both had managed to play a few small live shows but due to censorship, lack of a performance license and various other barriers, they had very little mainstream exposure. UNDERBABY was formed by two brothers, Gao Wei and Gao Yang and played classic punk while CATCHER IN THE RYE was more alternative with a heavy Cure influence. It's rare to have a single song define an entire underground culture, but UNDERBABY's "All the Same" (都一样) gave the burgeoning punk scene a new vocabulary to speak with. While other bands were playing metal or Nirvana covers, those in the underground pointed to that song and labeled it Chinese punk rock.

This is where I come in. Towards the end of my last semester at Beijing University in 1996 I threw a party for a friend at a newly opened bar next to the campus's west

Photos courtesy of Dave O'Dell. Live shot on this page is of Underbaby. Live shots from left to right on the next spread are of Nizi and Underbaby.

JUNGFRU

SCREECHING WEAS
WIGGLE

entrance. A couple of bands agreed to play one of which was XIE TIAN XIAO (who eventually formed a band called COLD BLOODED ANIMALS) and the other was UNDERBABY. No one knew who they were, but once they started to play the entire bar was cheering for more. No one had any idea music like this was actually played in China, let alone played so incredibly well! From that day I learned that China had punk rock and I immediately gravitated to hanging out with them and hearing more of their music.

The biggest barrier for punk rock in China during the early years was a lack of venues that would allow that type of music to be played. The first reliable venue to promote alternative music was called Angel's Bar in Wudaokou, the home district of several of Beijing's largest universities. Angel's was a hot bed of freethinking college students attending the dozen or so best universities in the country. The bar was opened by two musicians who scheduled poetry slams as well as open mic nights for bands.

Live shows like this were completely illegal in 1996 because of censorship laws—none of the artists had performance licenses which would've assured the state that their lyrics or poems did not contain any anti-government or anti-communist overtones. In addition to amateur performers, some of the best professional metal and alternative rock acts of the early 1990's performed intimate but overly-crowded shows there. Angel's was also the venue that connected UNDERBABY and CATCHER IN THE RYE to their first regular audience.

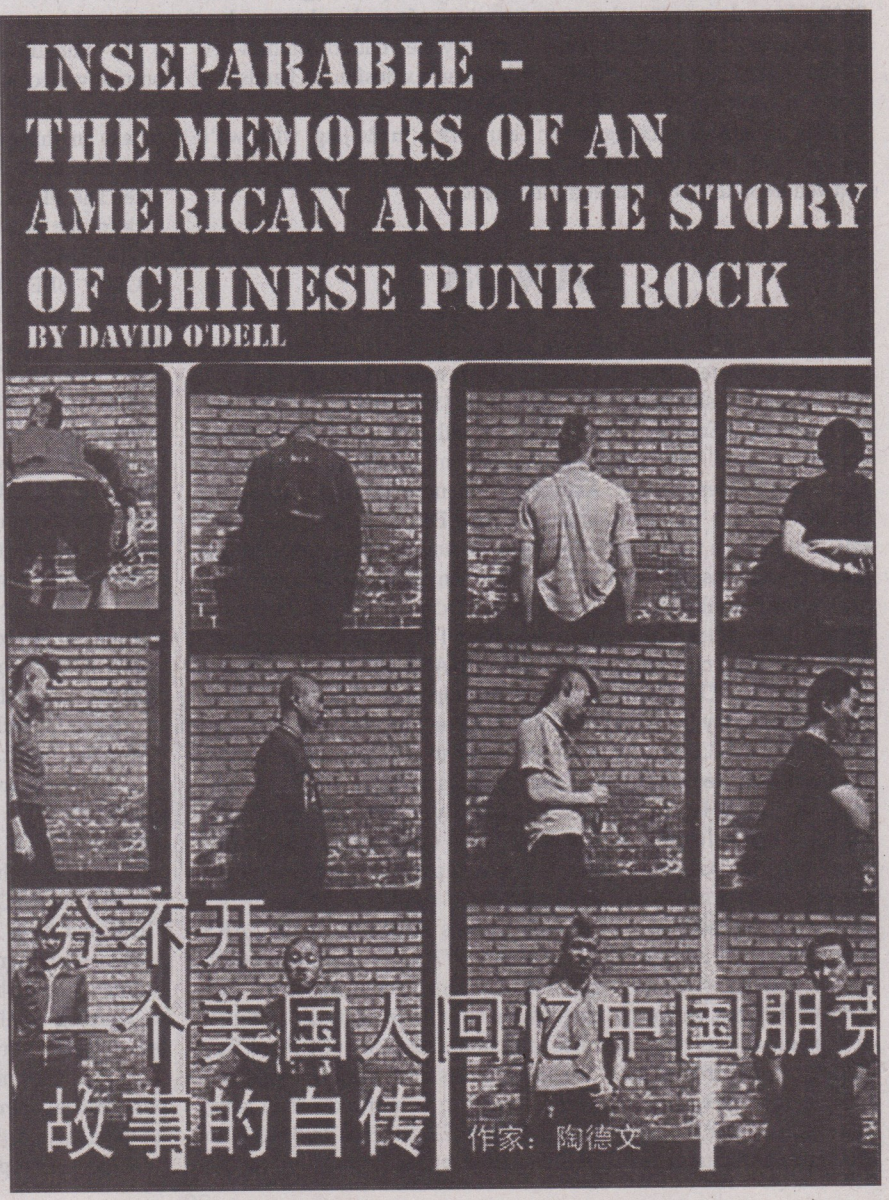
One of the other problems that raised its head at early punk shows was ticket pricing. Originally, alternative venues were just happy to have a band show up, but quickly realized none of the attendees could afford to buy alcohol. Unsurprisingly, venues often lost money because the audience that followed the punks would always sneak in beer and cheap Russian vodka from a nearby convenience store. The venues started to charge cover fees of 20 Chinese Yuan (just over 3USD). In 1996 this was a week's worth of money to most local students.

By 1997 Gao Wei, the lead singer of UNDERBABY, and I had moved in together and formed our own band. We also coordinated events and promoted other bands in the nascent scene. The persistent problem of venues and high ticket fees was still hurting our chances of getting shows, but we developed a cooperative relationship among the few punk bands that were around. We often tried to negotiate with the venues to lower the fees slightly but at least provide a free beer. It doesn't sound like much, but to the local consumer, this was a really good deal. This cooperative effort was inspired by Fugazi's $5 fixed price shows back in the '90s. Chinese punks attempted to institute a similar policy: no shows over 10 RMB (about 1.25USD).

As the audience grew, venues started to accept the punks more and more. More venues and more fans also meant more inspiration and communication, a purpose to write new songs and gain more exposure to local college kids. Just like so many other scenes around the world, new Chinese punk bands formed from the audience members of the earliest bands.

It was this dynamic that the two original Chinese punk bands inspired the expansion of the Beijing scene with future hardcore bands like 69, BRAIN FAILURE, and ANARCHY JERKS, ska and Oi! with MISANDAO, pop punk with REFLECTOR and even the electronic scene with SUPERMARKET.

For more on Beijing's early punk scene check out Dave O'Dell's excellent self-published book, Inseparable, the Memoirs of an American and the Story of Chinese Punk Rock.



THE CURRENT BEIJING SCENE

by Nevin Domer and Leo..Photos by Xiao Bei.

Beijing is a tumultuous place, which seems to reinvent itself every six months. The truly ancient here bumps up against an insatiable thirst for the new, creating a chaotic and heady mix. Underground rock scenes have only existed in the nation's capital since the early to mid-1990s, and punk and hardcore didn't become recognizably distinct styles until the end of the decade. The music remained fairly underground until 2008 when, along with other representations of youth culture such as skateboarding and graffiti, it was adopted by the youth of China's new middle class. Since then, there has been an explosion of bands and styles of punk and hardcore fluctuating in and out of fashion. While there is no lack of exciting music being made in Beijing, what we'll focus on here are the more traditionally punk and hardcore acts, labels, and venues in the city's underground scene.

BANDS

Formed in 2004, DEMERIT are one of Beijing's older and more internationally recognized bands. Having toured both the US and Europe playing shows with the likes of POISON IDEA, DOOM, and the CASUALTIES, they blend streetpunk with '80s metal into complex but catchy tunes. Their lyrics, usually sung in English, focus on the ills of modern Chinese society. Another of the more politically conscious bands who have ventured abroad is GUM BLEED. They toured the squats of Europe with their brand of revolutionary streetpunk multiple times, even releasing a split 10" with German punks, SICK TIMES.

Sticking with the mohawks, HELL CITY churn out a polished punk sound to match their perfectly spiked hair. They draw their influence from older Beijing bands such as the UNSAFE and you can always expect an EXLPOITED cover at some point in their set. They are often joined on stage by the DEMONSTRATORS and SHAVE N SHUT. The DEMONSTRATORS, who reformed after a ten-year hiatus, are active elders in the streetpunk scene and members of early Beijing bands, such as NIZI. SHAVE N SHUT was recently formed by members of MI SAN DAO after that band's vocalist and champion of China's Oi! scene, Lei Jun, passed away last year. They play catchy and tight Oi! reminiscent of acts like COCK SPARRER.

Drawing on the legacy of Beijing legends JOYSIDE, BEDSTARS hold the torch for hard-drinking, fast-living '77 punks. They're prone to explosive live shows where the band members occasionally break into drunken fistfights with each other. Evidence of these fights can be found in a couple of busted guitars that hang in the doorway of School Bar, and the chipped front tooth of the band's lead singer. While their DEAD BOYS-esque riffs are starting to give way to more psychedelic jams, you can still hear flashes of COCK SPARRER and PATTI SMITH in their female counterparts FREE SEX SHOP, one of Beijing's all female punk acts. The other, QUICKSHOT, draws more from Riot Grrrl and hardcore than '77 punk. Besides performing with her band, front woman Geigei is also a shining light at School Bar and coordinates shows each month to debut new college punk bands and support an emerging generation of local punk acts.

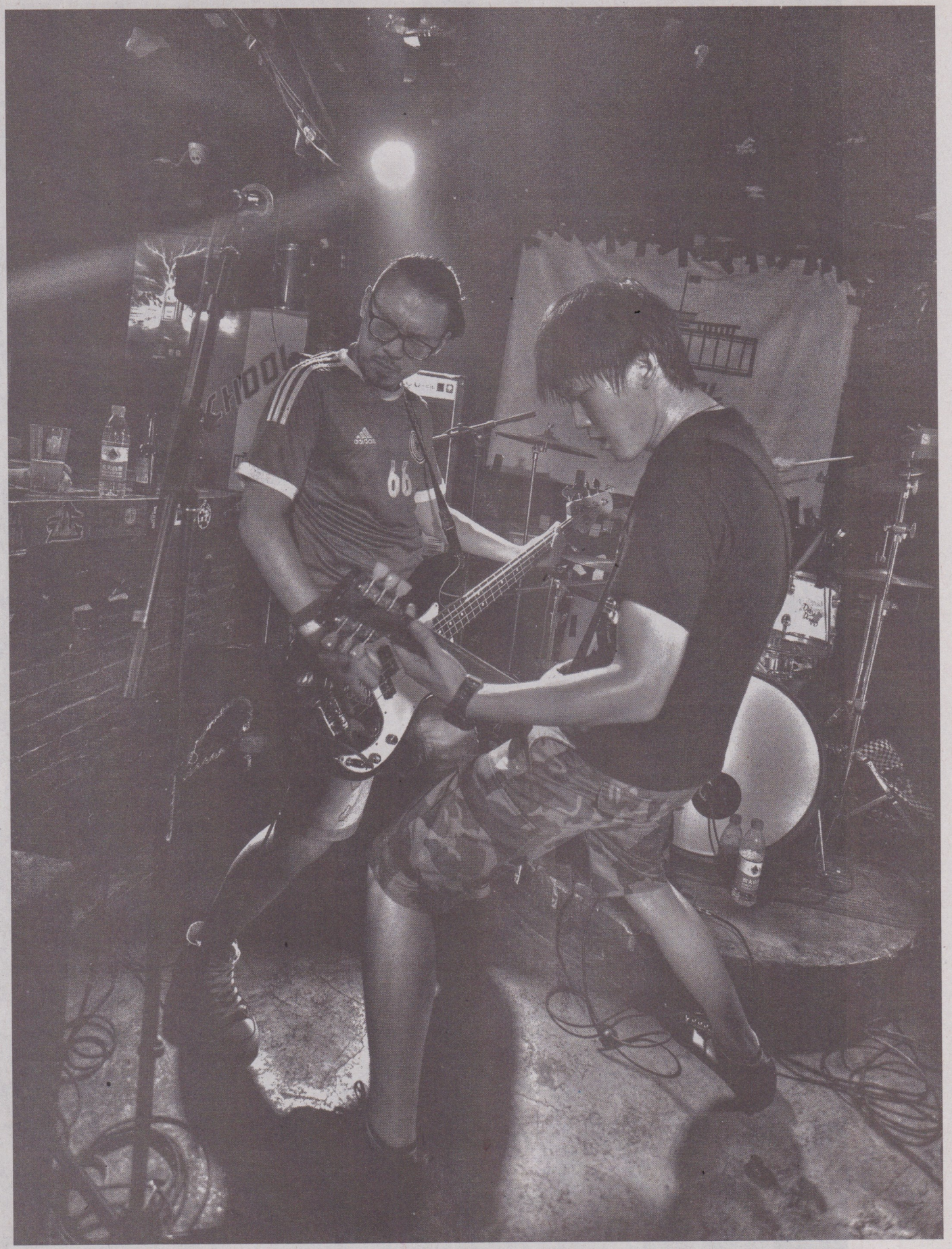
BEDSTARS famously got in a dispute with SOJU LEGION over misheard lyrics when sharing a bill and ended up pulling the pin on a fire extinguisher on the band mid-set, after which they were both promptly ejected from the club. They ended up fast friends drinking beers outside once the correct lyrics were made known. While not ones to take anything too seriously, both SOJU LEGION's lyrics and music have a comical element, not unlike a drunken monk telling a bawdy joke. The FLYX, by comparison, have played more innocent school rock for the past decade. Their pop-y streetpunk is inspired by late-era ANTI-FLAG.

GUM BLEED's drummer recently defected to the DIDERS, a younger band who worship all things JET ROCK. The DIDERS take their cues from Japan, not the UK, and are known for their energetic live shows. They've become the best live band in Beijing and the only band whose increasingly wild stage antics make them as much a danger to themselves as to their audience. They are often included as part of a small but growing scene of fast hardcore-punk bands in the city, including DR. LIU & THE HUMAN CENTIPEDE, whose stage antics have earned them a beloved position in the scene. It also helps that the singer is part owner of School Bar, and the other members hail from revered older bands. They recently released a split with ZAN KOU who have produced the most confusing, awesome t-shirts featuring a stylized cat in profile with the words "evil cat bastard". These bands follow in the footsteps of the decade old FANZUI XIANGFA who play fast and political hardcore-punk. Formed by a mix of Chinese and expats, it includes members from Wuhan's SI DOU LE, Guilin's BANANA PEEL, and Umeå, Sweden's DS-13. Their members are once again scattered across the globe and only manage a rare tour about once a year.

DRESS CODE is a new expat band mixing thrash, grind, and hardcore punk with members from such international acts such as China's FANZUI XIANGFA, Morocco's W.O.R.M., Australia's SCROTAL VICE, and New Jersey's HANDED TO THE THOUSANDS. Their guitarist and drummer have joined DEMERIT's bassist to form MAI, Beijing's first D-beat band tinged with crossover thrash. Both bands are working on albums to be released early next year. Another of the new dark hardcore bands is D-CRASH drawing from Japanese raw-punk and black metal. The fact that their sets sometimes veer into unintentional *Spinal Tap*-esque fiascos is even more of a reason they're not to be missed.

SKIN BAD represents a new generation of bands inspired by older

Photos from first to last: Quickshot, Flyx, Hell City, Free Sex Shop, Demonstrators, Laisee.



Chinese acts like BRAIN FAILURE or JOYSIDE to create simple and catchy punk. You can often catch them together with similar acts DUFF BEER, FINAL IMPACT, and RUSSIAN ROULETTE. Beijing's only rockabilly band ROLLING BOWLING has been playing for over a decade and recently toured Europe's DIY festival and squat scene.

The hardcore scene in Beijing has been growing rapidly over the past several years. Local bands are playing larger venues and international touring acts are regularly coming through.

Formed in 2005, UNREGENERATE BLOOD's members bridge both the punk and metal scenes and have opened for international acts such as SICK OF IT ALL. Their singer Leo (Li You) organizes CNHC, one of the biggest hardcore festivals of China as well as helping run Real Deal, a new label that focuses on local hardcore and punk acts. UNREGENERATE BLOOD is often credited together with younger acts RETURN THE TRUTH and IT NEVER HAPPENED as the pioneers of Beijing hardcore. Forming in 2008 and 2009 respectively, RETURN THE TRUTH were Beijing's first act to play straightedge style hardcore while IT NEVER HAPPENED are influenced by New York hardcore, especially AGNOSTIC FRONT and MADBALL. RETURN THE TRUTH has toured extensively in China while IT NEVER HAPPENED have opened for a host of touring acts including TERROR, BANE, and NO TURNING BACK.

The LAST RESORT seems like the heaviest band in Beijing. Their singer, Rambo, was one of the old fans of local punk and skinhead scenes, finally got into hardcore and decided to start his own band. They are hard working and play as many shows as possible to both hardcore and punk crowds. OWN UP!!! are Beijing youth crew playing fast and heavy riffs with mosh-worthy breakdowns and metal stuff. They bring a positive message to the scene.

One of the youngest bands, LAI SEE, formed in the punk scene with diverse influences. While they don't quite fit into any established genres, they're equally at home in any scene that plays fast and heavy.

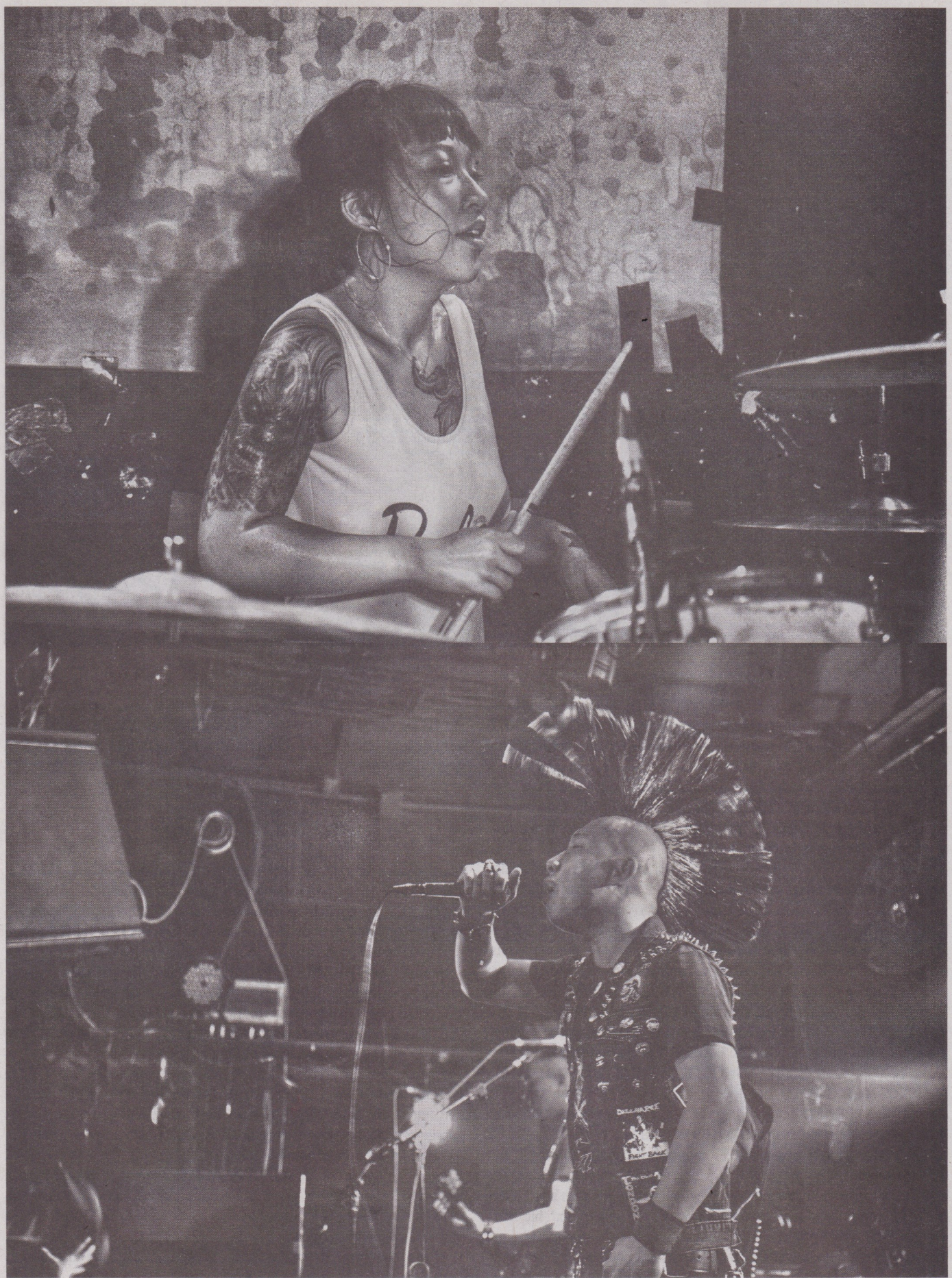
VENUES

Most venues in Beijing only seem to last a couple years. While it always sucks to see a place you love close, we've been fairly lucky to always have good places to play. The venues in China supply their own backline and tend to book shows six nights a week making it possible for bands even just starting out to find a stage.

School Bar is Beijing's only real punk bar and the spiritual successor to the now legendary **D-22**. The bar was opened by the bassist of JOYSIDE and is firmly rooted in the sound of '77 punk and early Brit-pop. Bands journey from all across the country to play there and you're likely to find compelling shows six nights a week.

For a more party crowd with a mix of expats and Chinese there is **Temple Bar**. They never charge a cover but do pay the bands a percentage of drink sales. Temple hosts everything from metal to garage rock to post-punk, and other well-established genre groups in the Beijing scene and is also home to several big punk shows each month with bands like HELL CITY making the bar their home base. Honestly, Temple Bar is an absolute trap, and anyone foolish enough to attend a show here will get lost in a party vortex until sunrise. This place ruins lives and livers.

Mao Livehouse is a venue with a 500-person capacity that used to



hold bigger hardcore shows. They've been in the process of shutting down over the past year, announcing each month that it will be their last, but continuing to limp along until the landlords can find new tenants willing to pay the astronomical rent. It's a blow to the scene, but with several new mid to large venues scheduled to open, it's the circle of life. Until it's actual closure however, last minute blowouts materialize every month, often with stacked bills. During its lifetime Mao has been closed under the pretense that the show space is unsafe in the event of a fire. While these closings occurred around major Chinese holidays and were obviously about keeping tabs on the scene, the venue is undoubtedly a firetrap.

LABELS

For being such a vibrant scene Beijing is pretty void of labels and there are less than a handful that actually release punk music. There are several "crews" or promotion companies that book live shows or manage acts but we'll focus here only on the ones actually releasing physical music.

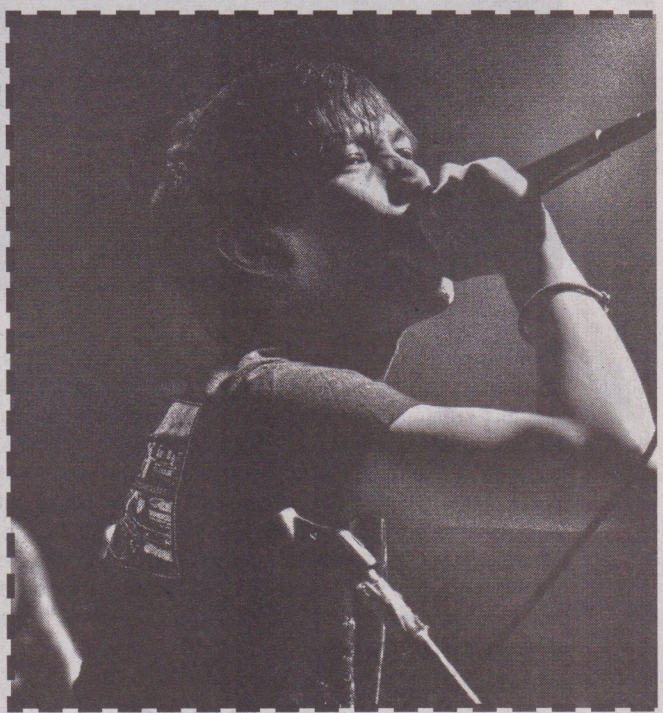
Out of those, there are only two exclusive punk-only labels. The first **DMC, Dirty Monsters' Club**, is run by Li Yang (Spike) the singer for DEMERIT and their focus seems to be on bands from outside of Beijing. Their roster includes Dalian's WOLF SOLDIER, Qingdao's DUMMY TOYS, and Yinchuan's STRIKE BACK, among others. The other label, Real Deal has only just been founded and had their inaugural release, a two-disc 25-song compilation of Chinese punk and hardcore entitled *Stand As One*. They're off to a promising start but whether they'll keep it up still remains to be seen.

The two labels that are a bit more established handle a range of releases with punk only being a part of what they do. **Maybe Mars** is home to two of the bigger punk acts, DEMERIT and SMZB, as well as BEDSTARS and recently Shanghai's DIRTY FINGERS. The consistent quality of their releases coupled with domestic and international tour support helps these bands to reach much larger audiences across China and abroad. The other label Genjing Records is a vinyl-only label mostly specializing in 7"s. They've worked with a wide range of bands for splits as well as one-off singles and EPs, including: FANZUI XIANGFA, DEMERIT, GUM BLEED, SMZB, FLYX, and the DIDERS.

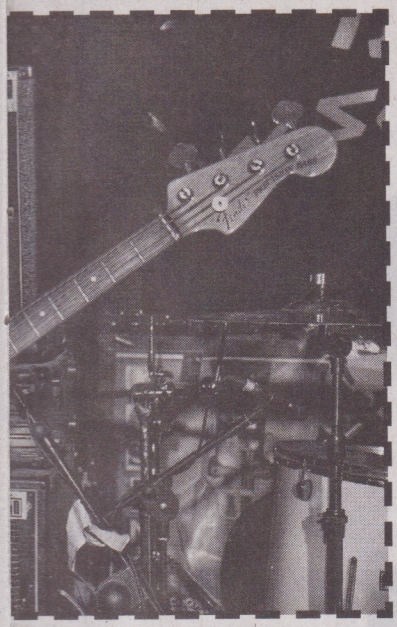
Another label worth mentioning, **Modern Sky**, was previously home to JOYSIDE. Despite working with Beijing's rockabilly stalwarts, ROLLING BOWLING, they tend to steer clear of all things punk.

SHOPS

There are a growing number of stores where you can get CDs and vinyl from larger local labels, as well as foreign acts. However, if you're looking for self-released records and tapes from local DIY acts your best bet by far is **Indie Music** on Gulou East Street. While they're starting to stock a growing number of releases from abroad the owners of this tiny shop are fanatical about collecting everything they can from the local underground. Ask them by style and they'll gladly suggest bands pulling DIY CD-R releases out from under stacks of their more obscure collections.



CLOCKWISE FROM TOP LEFT:



THE LAST RESORT, SKIN BAD, DRESS CODE, MAI, BED STARS, IT NEVER HAPPENED.

SIX TWO FIVE

!!OUT NOW!!

PSUDOKU - Planetarisk LP
Mind-melting cosmic blast
MANHUNT - Debut LP
Australian brutal fastcore
COMPLETED EXPOSITION - LP
Completely crazed Japanese blastcore
SUFFERING MIND - Second LP
Blasting Polish anti-fascist grind
INTERNAL ROT/MANHUNT Split EP
Blistering Australian PV and Grind
MELLOW HARSHER/INTERNAL ROT EP
Split 7" of int'l blasting insanity
FLIP OUT AxAx - 2 new EPS
Tokyo Fastcore,x-LIE! Limited press
MELLOW HARSHER - Demo EP
Brutal blasting! Members of SFN
KUNGFU RICK - 2xCD Discog
Legendary blasting from Chicago
SLIGHT SLAPPERS - Ashita LP
Legendary Tokyo Power-violence
QUATTRO STAGIONI - LP
Crazed 1000mph German fastcore!
SxFxN - Itching EP
Blazing Midwest powerviolence - 2nd EP
GET DESTROYED - 2 EPs
1000mph AZ desert power-violence
YOUNG OFFENDERS/GIANT HAYSTACKS
Split 12"LP-anthemic angry post-punk
GAZ-66 INTRUSION - EP
Brutal Ukranian power-violence
SCHOLASTIC DETH - Collection LP
All studio output on vinyl
SPAZZ - All LPs Reissued
Remastered, new art, color vinyl!

Many titles now $1 @ EBULLITION!

STILL AVAILABLE:

INFECT CD Raging Brazilian thrash
CHARM/UG MAN-Split LP:Tokyo thrashcore
YOUNG OFFENDERS/GIANT HAYSTACKS Split LP
SOCIETY OF FRIENDS CD: Crazed TX 90s HC
GRAND INVINCIBLE EP: Bay Area DIY Hip-HOP
NO TIME LEFT 10"LP: High energy HC
LETS GROW - EP Serbian Positive HC
THREATENER Discog CD: 1000mph blasting
ATHRENODY CD Early 90s Death/Grindcore
BREAKfAST/SFP Split CD: Tokyo skatecore
KUNGFU RICK - Disco 2xCD:Insane grind/HC
IRON LUNG/SHANK CD-Audio Brutality
BREAKFAST 2nd LP:Tokyo skate-thrash
SECOND OPINION - CD High Energy thrash
BARBARIC THRASH CD COMPS:Euro,CaliComps
DISCARGA CD -Brazilian fast political HC
CRUCIAL SECTION-LP: 80s RIPCORD-thrash
SEEIN RED / FPO CD: Pissed European HC
MACHINEGUN ROMANTICS-CD:Pre-HATRED SURGE
QUILL/I DONT CARE-Split CD:Tokyo thrash
HE WHO CORRUPTS CD: Corporo-grind-o-caust
THE PROCESS CD - Brutal HC like RINGWORM

NEW SHIRT DESIGNS THRU
www.badskulls.com

Wholesale and Mailorder:
WWW.EBULLITION.COM

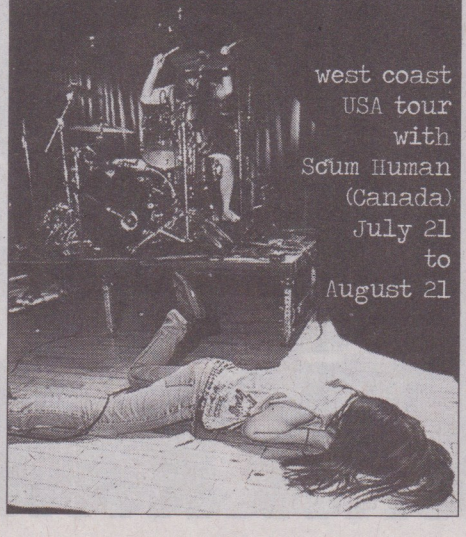
FOR WEEKLY UPDATES CHECK:
WWW.625THRASH.COM

ABC No Rio

ABC No Rio Saturday Matinee in Exile
At various venues in NYC All-Ages Sliding Scale
$7–$12 No Booze No Drugs No Stupidity
Show Info. + Booking Queries www.abcnorio.org/punk

Japanese grind legends

BEAST WORLD LP
new album on SPHC



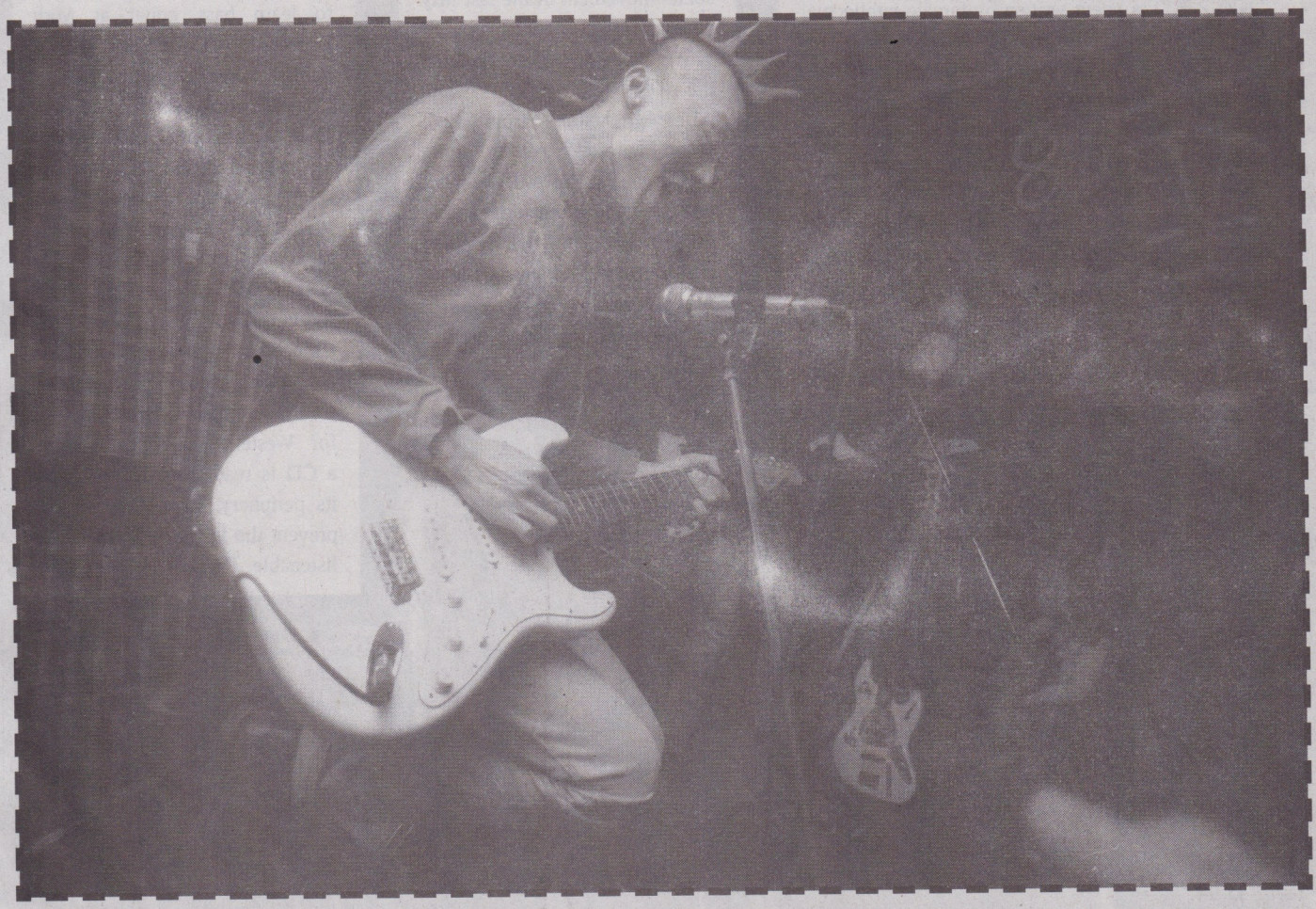
west coast
USA tour
with
Scum Human
(Canada)
July 21
to
August 21

SAN FRANCISCO'S PUNK RECORD STORE

THRILLHOUSE RECORDS

Vinyl, Tapes, Zines
Bought, Sold, Traded
Open
Noon to 8 Every Day
3422 Mission St., SF CA 94110

HERE IS A PUNK CITY, WUHAN!



Wuhan is a massive industrial city in the center of China. Dirty and corrupt, like Manchester in the UK, it seemed an unlikely birthplace for one of China's most vibrant punk scenes. The city proved fertile ground to a young musician and activist Wu Wei, who founded the legendary band SMZB and launched Wuhan's punk rock revolution nearly twenty years ago. The following article was provided by Nathanel Amar who holds a PhD in cultural anthropology. Nathanel Amar draws on over six years of personal experiences and interviews to overview the history, key places and people that comprise Wuhan's punk scene.

The first time I arrived in Wuhan on a cold December morning, the song "Big Wuhan", by SMZB, popped into my head: *"Here is a punk city—Wuhan! We sing this song for you—Wuhan! We start to rebel and fight in Wuhan! Everybody cheers for you!"* Proud of the rebellious spirit of his city, Wu Wei, the singer of Wuhan's SMZB highlights that *"In 1911, the Wuchang Uprising [the catalyst for China's first revolution] fired here."* In another song he lobs harsh criticism at Wuhan's local urban management bureau officials called *chengguan*, who are responsible for numerous beatings of street vendors by proclaiming that *"Wuhan doesn't need a* chengguan *revolution."*

SMZB's *A Letter from China* contains powerful songs, with lyrics detailing everyday violence in China ("Violence in Public"), Mao's cult of personality ("Smash his statue"), and hope for democratization ("Waiting For This Day" "等待那一天"). SMZB's songs are a call to never forget the past. As Wu Wei puts it during his live performances: "only by studying the past can one avoid making the same mistakes."

This statement is strangely close to what Ba Jin, the most famous Chinese anarchist novelist, wrote after the Cultural Revolution: he wanted to "build a museum of the Cultural Revolution, so that every generation will remember these ten painful years, so that we won't tolerate the repetition of this event".

SMZB represents the living memory of China, participating in the creation of a symbolic museum of past Chinese social movements. Last September, SMZB released a new album entitled *The Chinese are Coming*, which contains "The Song of the Seagull" ("海鸥之歌"), a poem written by female intellectual and communist activist named Lin Zhao who was arrested during the anti-rightist movement of 1957. She was murdered by the CCP in 1968, but prior to that wrote this poem in prison using her own blood, since the guards refused to provide her a pen.

Probably the most respected punk in China, Wu Wei has never stopped criticizing the Chinese government and the society it created. For the 25th anniversary of the Tian'anmen Square Massacre in 2014, he produced one of the boldest protest albums in Chinese history, entitled *A Letter from China*. The cover features a tank rolling over a helpless person and photos of the 1989's Tian'anmen student movement are collected in the liner notes. The album itself represents a challenge to the Communist Party, who tried to make a whole generation forget the most important Chinese social movement of the last fifty years.

Wu Wei grew up in Hankou, the oldest district of Wuhan. After graduating from high school, he didn't feel like going to University. Instead he spent most of his time outside roaming the streets with his friends. When his friends started doing too many drugs, Wu Wei realized he had to get away from his hometown. When he saw an ad for the Beijing Midi Music University, he decided to apply even if he knew nothing about music, let alone rock'n'roll.

In February 1995, Wu Wei arrived in Beijing and began to learn bass guitar at Midi University. During his studies he discovered foreign as well as Chinese rock bands like Cui Jian, Tang Dynasty and Hei Bao. With the help of *dakou* CDs and his studies at Midi University, Wu Wei started to learn more about rock and punk music. Literally "cut" (*dakou* – 打口), these foreign CDs were sent by cargo to China in order to be recycled, and cut on their edges to prevent them from being resold. Unfortunately for Western major companies, a CD is read from its center to its periphery, so cutting it only prevent the last song from being listenable. *Dakou* CDs were sold

on the black market, and in the 1990s you could find them everywhere on the streets.

After a three month program at Midi, Wu Wei decided to stay in Beijing, during which time he found two other musicians from Wuhan: drummer Zhu Ning and guitarist Han Lifeng. They lived and practiced together and by the end of 1995, they all went back to Wuhan together.

In 1996, they formed Wuhan's very first punk band, SMZB (*Shengming zhi bing* – 生命之饼), literally "pancake of life", a reference to the biblical New Testament. After their studies in Beijing, there was no turning back. Punk rock was their way of life and Wuhan would be the center of punk rock in China.

Being a punk rocker in Wuhan in the 1990s was not easy. There was no money to be earned nor venues for performances. Wu Wei remembers this era: "It was hard to perform. We went to KTV [karaoke parlors] in Hankou. We would talk with the owners and sometimes they would let us play. If they let us perform once, they wouldn't let us perform twice! We were too noisy, too drunk, and nobody had any money to buy their alcohol!"

Despite the difficulties of material life for the punks in Wuhan, SMZB attracted a lot of people during their concerts and instigated the creation of new bands. Among them were *Sidoule* (死逗了 – Play to death), Disover, Angry Dog Eyes, Big Buns and *Polang* (破浪). Since there were not yet enough drummers in the scene, Zhu Ning the original drummer for SMZB, had to play for five bands at the same time.

At this time money was scarce in the punk community, but what the bands lacked in money, they made up for in energy, creativity and craziness. The favorite sport of Wuhanese punks was then *luoben* (裸奔), running naked in the streets after drinking too much often with police in close pursuit. This is not quite the image that comes to mind for a "harmonious" society.

In keeping with a traditional punk ethos, punk fans were becoming active in supporting their community. In 2001 a young women named Kang Mao dropped out of school and opened up a bar in Wuhan called Boys Toys to host punk shows. It lasted only a few months, but it opened the door for the Wuhanese punk community to create their own spaces. Kang Mao went on to form the first Wuhanese female punk band with drummer Hu Juan, who later joined SMZB. She later formed the famous emo-punk band SUBS together with Wu Hao, the guitarist of Angry Dog Eyes, and moved to Beijing.

Zhu Ning felt that the Wuhan alternative scene needed its own place for bands to perform and the community to get together. He subsequently dropped his own music career to open a livehouse called VOX, whose motto written on the door reads "Voice of Youth, Voice of Freedom". VOX, for eleven years, has been the musical heart of the Wuhan underground, and is now an indispensable place for all punk and rock bands touring through Wuhan.

Wu Wei himself worked for VOX, before opening a bar with his friends located just below called "Wuhan Prison," or "Folkhand". The name itself is a reference to an SMZB song, "Wuhan Prison," and a verse of their song "Big Wuhan": "*She will be beautiful, she will get Freedom. It won't be like a prison here forever.*" Wuhan Prison is more than just a bar—it has fostered a community in the Chinese punk scene. One can easily identify the Wuhan Prison punks in concerts, as they all wear the "Wuhan Prison" t-shirt. It's a sign of recognition but also a political statement, as Wuhanese punk is the most politically engaged movement in China.

An average night in the present punk scene is spent on *Lumuo* Road, the site of both VOX and Wuhan Prison as well as the heart of Wuhan student's district in Wuchang, a colorful mix of college students, street vendors, and foreigners, passing by, eating, drinking and sometimes arguing with the *chengguan*. Punk kids gather in front of VOX's gates, waiting for the show to start, or drinking in Wuhan Prison. Next to the bar there is now a tattoo shop called "Wuhan Prison Ink," where you can get a free "Wuhan Prison" tattoo.

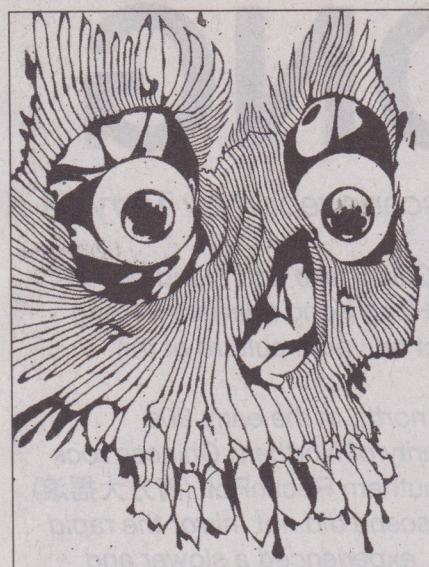
Further along Lumuo Road is Donghu, Wuhan East Lake: a huge lake in the Wuhan countryside just 20 minutes from Wuhan Prison. In 2011, SMZB sang the beauty of Donghu in "Jianghu Escape" (*Jianghu dataowang* – 江湖大逃亡): "*City escape! The rebel bus is what we take. Drinking and swimming in Singo beer. Diving in the East Lake.*" Donghu is an important place for Wuhan punks. It's where they go to escape from the city and its noise in order to swim in the lake or just to hang out with friends.

Next to Donghu, is the Wuhan botanical garden, and the house where Mai Dian lives. Mai Dian was the guitarist of Sidoule and Sibaiji (四百击 – 400 Blows), two major punk bands in the early days of the Wuhan punk movement. He is the founder of "Our House" (*Women jia* – 我们家), the closest version of a squat in China, providing books, shelter and food to the city's activist minded punks. "Our House" promotes an alternative way of living, based on autonomy and solidarity, something not found in other Chinese cities and their punk communities.

Mai Dian often organizes conferences about the defense of Donghu, which is constantly threatened by real estate speculation. In March 2010 an article written in the Gangzhou-based newspaper *Times Weekly* revealed a corruption scandal concerning the development of the Donghu area, which included the construction of an amusement park, luxury hostels and shopping malls. Mai Dian and Wu Wei were at the front of the public protest in defense of Donghu alongside intellectuals, villagers, and students. They even organized a march, which was shut down. Wu Wei's phone and emails were monitored by authorities as a consequence. This didn't deter them however, Mai Dian still organizes public conferences in "Our House" about Donghu, with the "Donghu for all" (*Meigeren de donghu* – 每个人的东湖) activist group.

The musicians and activist from Wuhan have had extensive influence on the development and character of punk scenes across China, yet retain a strong local identity as Wuhanese punks. Wu Wei's commitment to his hometown and the people who live there is at the core of the Wuhanese punk ethos. His own tireless efforts in particular have shaped the development of punk in Wuhan into a highly communal and political scene. As he states in the song "Big Wuhan":

> *I live here with my dream, I walk on the street with my hope, I want to change this city, Because she belongs to you and me!*



EYESORE STICKERS SHIRTS & PRINTS

eyesorehouston.bigcartel.com
mycoffinhands.blogspot.com

SmartGuy Records

THANK YOU, SAN FRANCISCO!

12" LP
smart 034

DAN MELCHIOR, DAVID WEST,
OUT WITH A BANG, KELLEY STOLTZ,
PLEASURE LEFTISTS, CTMF,
PATE SNOT, LEON STACKPOLE, BILL DIREEN,
LUDELLA BLACK WITH THE MASONICS,
CLOROX GIRLS

SmartGuy
Records
www.smartguyrecords.com

Distributed by:
BandCamp | Homeless Vinyl | iTunes | Revolver

MRR RADIO

WEEKLY RADIOSHOW!
RADIO.MAXIMUMROCKNROLL.COM

LIFE'S BAD DECISIONS ALWAYS NEED A KILLER SOUNDTRACK

CROWD CONTROL MEDIA

CCM-048

CCM-056

CCM-029

CCM-043

CCM-059

CCM-058

CCM-042

CCM-024

CCM-021

CCM-009

CCM-032

CCM-037

CCM-057

CCM-051

CCM-053

CCM-054

CCM-060

CCM-040

CCM-022

CCM-047

CCM-033

CCM-027

CCM-016

CCM-049

CCM-025

CCM-036

CCM-055

CCM-045

CCM-039

AGGRO GANG - SKINHEAD ROCK EP	CCM-048
ANTI-SOCIAL - LIFE LONG ADDICTIONS CD	CCM-056
BAD ASSETS - ON TRIAL LP	CCM-029
BALDWIN PARK DISASTERS - BROTHERS... CASSETTE	CCM-043
DOGS IN THE FIGHT - WE WANT PEACE.... CD	CCM-059
DOWN FOR LIFE - HARDER THAN HELL! LP	CCM-058
DRASTIC ACTIONS - LACED UP HIGH... CASSETTE	CCM-042
FATSKINS/FEAR CITY SPLIT EP	CCM-024
FATSKINS/OLD GLORY SPLIT EP	CCM-021
FATSKINS - VIVA! EP	CCM-009
FEAR CITY - OUR WAY OF LIFE LP	CCM-032
THE GENERATORS - BURNING AMBITIONS LP	CCM-037
THE HARDKNOCKS - ANGELS & DEMONS 10"	CCM-057
IMMORAL DISCIPLINE - TRIED, TESTED, STRONG & TRUE! CD	CCM-051
THE MALCHICKS - WINDING BACK TIME CASSETTE	CCM-053
MOB RULE - SELF-TITLED EP	CCM-054
OI! THE TAPE - VOLUME ONE CASSETTE (W/POSTER)	CCM-060
THE OLD BREED - LEGEND BY MONDAY MORNING LP	CCM-040
POWER SPLIT VOLUME 1 - THE CIVILIANS/THE DEFENDERS LP	CCM-022
POWER SPLIT VOLUME 2 - AGGROCULTURE U.S./WOLF BITES BOY LP	CCM-047
RACE RIOT 59 - SMASH NAZIS LP/CASSETTE	CCM-033
REPEAT OFFENDERS - SELF-TITLED LP	CCM-027
RUDE PRIDE - BE TRUE TO YOURSELF LP 2ND PRESSING OR SILKSCREEN JACKET	CCM-016
SHOTCALLERS - SELF-TITLED EP	CCM-049
SOLDIER 76 - FIGHTERS OF THE REVOLUTION EP	CCM-025
SOLDIER 76 - A MAN NAMED JOE EP	CCM-036
THE SUSSED - THE CHESTERFIELD YEARS - 10"/CASSETTE	CCM-055
WARTRIBE - IN THE CITY EP	CCM-045
WOLF BITES BOY - FAMILY ISN'T ALWAYS BLOOD CD	CCM-039

MANY MORE TITLES AVAILABLE!
VISIT OUR WEBSITE TODAY FOR
MORE INFO & PRICING!

WWW.CROWDCONTROLMEDIA.NET

OI! • HARDCORE • PUNK • SKA • REGGAE BANDS SEND YOUR DEMOS TO:
CROWD CONTROL MEDIA • 8504 FIRESTONE BLVD #391 • DOWNEY, CA 90241
FACEBOOK: /CROWDCONTROLMEDIA • TWITTER @CCMHQ • INSTAGRAM: @CROWDCONTROLMEDIA • FACEBOOK: /HIPSTERBAITTAPECOMPANY

GUANGDONG S

Guangzhou scene report by Howie Lee // Shenzhen scene report by Terryaki-X

Guangdong is a southern province in China. The common languages are Cantonese and Mandarin. It's close enough to Hong Kong that several of its cities have access to local Hong Kong television. Hong Kong pop culture and access to global media has always had a big impact on youth culture of the province.

Guangdong bands have always had their own flavor distinct from the north. In the early 90s, Guangdong's rock music scene took form in response to the rising popularity of Northern Chinese rock music from stars like CUIJIAN (崔健). A compilation album called Great Southern RocknRoll *(南方大摇滚) was even released in 1994. However the development of the Guangdong scene did not mirror the rapid expansion and exposure of Beijing's rock scene. Guangdong, by contrast, experienced a slower and quieter rise.*

Here we'll take a look at two of Guangdong's principal cities, Guangzhou and Shenzhen.

GUANGZHOU

In Guangzhou, the capital of Guangdong province, almost all bands were recording, releasing, and hosting shows by themselves from the 90s to early 2000s. Because there were no standard livehouses, underground bands always had to perform in bars or band competitions hosted in shopping malls by beverage or clothing companies. Sometimes the bands hosted shows in other spots like abandoned factories. By the late 2000s more bands had emerged and venues like 191space, C-Union (closed in 2014), T-Union and SD Livehouse had been established to host them.

The lives of many Guangzhou bands are short-lived. Bands often break up when members graduate or get a job. Only a few bands from the previous decade remain, but luckily a new generation of acts is entering the scene.

BANDS

In 2003, four artists formed a band named after a character created by the comic company where they worked. FIRE PANDA (火熊) played new school pop punk/ska punk with Cantonese lyrics about friendship and rock'n'roll. They used to say the music they played was "fake punk" in order to sidestep the constant discussion among Chinese punks about who is "true" punk. FIRE PANDA eventually changed their genre to easy-core and began playing heavier riffs and breakdowns with nice pop punk melodies. Another early band, DEAD FLOWER (干花) was formed by several art college students in 2003. They played old school style punk pop influenced by bands like the Ramones. In 2004 they self-released a six-track demo CD and their song "We Have No Tomorrow" was included in a 2006 Guangzhou underground compilation called *Grind Compilation* (磨.合辑).

FIRELAND (伐亚兰) was another early band. They formed in the summer of 2005, basing their sound on hardcore punk, but drawing on post-punk, post-hardcore, and noise-rock elements for a unique twist. Their live performances were so unpredictable that the vocalist Xiong sometimes hurt himself when he performed. While their shows were infrequent, the guitarist and drummer performed in another straight ahead hardcore punk band called SMOKE TOWN (笑武堂) who played much more often until their breakup. From the very beginning, SMOKE TOWN was a controversial act. Their sarcastic local slang, lo-fi recordings, and short and fast punk songs mixed with noise were challenging in every respect. Song themes mainly focused on life struggles, political issues and satirical scene criticism. They took a break in 2010 but a few of their members also belong to a chaos-core band called CHECK IT OUT LY CHEE in Foshan (a satellite city of Guangzhou).

RED COPPER (紫铜) was a ska-punk/old school punk band from Guangdong Industrial University and Guangzhou Art College. They began in 2006 as a four piece, released two EPs, and performed often. Later on they added a guitarist, saxophonist, and trombonist. Some members of the band also established the label South Noise (南噪) to support local pop, post-rock and metalcore bands. Since 2006 South Noise has hosted a small indoor music festival called South Noise Fest. They also established a livehouse at the university center in Guangzhou called The Iron Age Space, which closed in 2011. RED COPPER still performs once or twice a year as a full band, although sometimes the vocalist Laoye (老野) performs a solo acoustic set under the band's name. The name FCSB, aka FUCK CHINESE STUPID BASTARD (芳村事变) is a spoof in Cantonese on the name of the Japanese rock band TOKYO INCIDENT (芳村事变 means FangCun incident; Fangcun is a district in Guangzhou). They play funny Cantonese punk rock songs with lots of foul language and slang—mostly about the failures that youngsters come across in real life. They recorded four songs, and disbanded in 2015.

PINBOARD (排插) is one of the more current punk bands in the city. They play a style of pop punk influenced by GREEN DAY and RANCID. ATHEIST (无神论者) is a Cantonese language punk rock band. Their four members are students from Hong Kong and formed while studying at Guangzhou's Ji Nan University. ATHEIST have a humorous, hippie attitude towards punk music. The guitarist and

SCENE REPORT

drummer have also formed an alternative rock band called ZDRL (针对人类, literally meaning: AGAINST HUMANITY). The most promising new act in the scene, LANDFILL (堆填区) began as a garage-punk band but they have recently drawn more and more noise-rock flavor into their tunes. They are performing frequently and continue to refine their sound.

YOURBOYFRIENDSUCKS! (你男友係碌葛) are a five-piece indie rock outfit dedicated to DIY ethics. They play indie pop with a little C86 and '90s dream pop, shoegaze, and noise rock flavor. The members also host shows and release a fanzine called *ManManThink* (慢慢谂). They released their debut EP in 2016 and after an early spring tour announced that they were disbanding. It's uncertain if they actually inspired anyone but some other dream pop / shoegaze bands did appear after them in Guangdong. NEIN OR GAS MUS (无高潮) is the only mathy / emo band in the city and is part of the Full Label crew. They draw influences from Midwestern emo bands with guitar tapping riffs, odd time signatures, groovy bass lines, and emotive vocals. Their current bass player is the original bassist of DIE!CHIWAWADIE! Formed in 2014, membership in DIE!CHIWAWADIE! seems to be a revolving door—more than 10 people have joined and left the band in the past two years. The current five-piece line-up includes members from NEIN OR GAS MUS and Shenzhen crust-punk band DISANXIAN. DIE!CHIWAWADIE! began as a straight up hardcore-punk band, however in the summer of 2016 they added two synthesizers to make their music not only powerful and violent but also groovy and weird. Active from 2011 to 2012, PIKAQIU (比卡超) was a short-lived shoegaze band consisting of members from YOURBOYFRIENDSUCKS! and NEIN OR GAS MUS. Each one of their songs is named after a Pokemon.

Other bands under Full Label include CQ2, PERSONALITY ISSUES (aka RPWT, short for RENPINWENTI 人品问题), and PARIS (巴黎). CQ2's songs are all covers of HIDDEN DANGER (隐患) from Taiyuan in Shanxi province. The band plays with any number of one to four "regular" members present. They perform with a drum machine through a Nintendo DS handheld when their drummer is absent and when only Chiu (the core member) is available he performs their set as spoken word. CQ2 later changed their name to "受JING、CQ2和人人" and disbanded in August 2011. PERSONALITY ISSUES, aka RPWT short for RENPINWENTI (人品问题), played almost every Full Label show in 2010 and then promptly disbanded in 2011. Their most "infamous" song is a cover of "This is Boston, not L.A" by the FREEZE in which they substituted Guangzhou for Boston

and Beijing for L.A. to emphasis that "*Guangzhou is Guangzhou, we won't ever be like you*" and to encourage local acts to find their own sound and avoid imitating the sounds of other scenes. They reunited for one show in 2014. PERSONALITY ISSUE's members went on to form YOURBOYFRIENDSUCKS! and NEIN OR GAS MUS. PARIS is more of an experimental side-project project for various members of the label's bands. The music they play ranges from post-rock to noise rock.

LABELS

FiNG3 (擠) is a crew that host shows and tours for Hong Kong and Japanese bands along with promoting local acts. In 2011, they established the best local music festival, 430 Music Gig which focuses on indie and metal bands based in southern China. They've also hosted the annual Full Punk Day festival since 2012.

Full Label (富力保) formed in 2005 to promote shows for local and touring bands and to support bands that are underrated and lack opportunities for shows. In 2010, more members joined and formed bands like CQ2, PERSONALITY ISSUES and PARIS, often sharing members. In August 2010, Full Label started the "Small small small small small small small more small small more small small more small small small small" live series as a challenge to play the smallest, most irregular places possible. PERSONALITY ISSUE and PARIS went to Zhuhai (a seaside city near Guangzhou) with their own amps and drum kit, and performed on the roadside, in a bar, a hip-hop club, a livehouse and even a strangers' home. On September 30 of 2010, PERSONALITY ISSUES and PARIS played in the toilet of The Iron Age Space right before PG.LOST played their show in the venue. After that, the Full Label crew hosted shows in rehearsal rooms, skate shops, schools, offices, basements, and bookshops with many other bands including FANZUI XIANGFA (犯罪想法), KIKUYU, PAIRS, and REYKJAVICTIM (炸脖龙).

Qiii Snacks Records (琪琪音像) was formed by members of Full Label and friends in October 2015. They hosts shows, help touring bands, perform in their own bands, publish a zine (*ManManThink*), and produce recordings. The active bands on their label include DIE!CHIWAWADIE!, NEIN OR GAS MUS, the ROMP (尺口mp), and THE WHITE TULIPS. In 2016, they supported tours for TOUMING MAGAZINE, EMPTY BOTTLES, YOURBOYFRIENDSUCKS!, DRESS CODE and DIE!CHIWAWADIE!. They released EPs and singles from YOURBOYFRIENDSUCKS! and the WHITE TULIPS, NEIN OR GAS MUS, and an Asian emo compilation featuring eight Asian bands from eight different cities. They also distribute releases from other labels and bands to promote them to the local scene. The shows that QSR hosts are not limited to specific genres, but generally feature indie rock / pop, punk, hip-hop and experimental music and often take place in small venues, jam rooms and even parks. They organize two regular show series called "Slam Dunk with the Ball Under Your Balls" and "jAM ROOM." The latter one is a "free" show that is limited to about ten people. The audience members need to send email applications and bring gifts to the bands instead of buying tickets.

VENUES

There are several venues in Guangzhou. The most traffic-friendly is **191space** located above the Wuyangcun metro station. They are open to a wide variety of music, but all shows must finish before 9:30 P.M. after which it turns into a commercial bar. Derived from the oldest art space in Guangzhou, Park 19, **Loft345** is the most famous underground art space in the city. It's a little hard to find: located near Jiang Nan Xi metro station and hidden in a residential building. Loft345 supports experimental, noise, and electronic music with DIY ethics and is a great place for small gigs and punk shows. **SD Livehouse** is a medium size venue run by various musicians in Guangzhou. It has three floors and a capacity of 400 people. **Tu Space** and **FEI Livehouse** are two venues located in different places but with similar layouts. They host bigger shows for more popular folk singers and indie rock bands.

SHENZHEN

The development of the underground scene in Shenzhen is comparatively slower and tougher than other cities in China. Due to the city's fast-paced lifestyle and high-stress work environment, not many people are willing to expose themselves to unfamiliar music. What concerns musicians here most are the expensive rehearsal room rates and lack of proper venues. For most musicians out of university the overwhelming workload and distraction from family and peer pressure is enough to completely derail the activities of their band. The underground punk scene in Shenzhen only started to take shape in 2013 and that's where we'll begin.

The LASPING (失效中) is an outstanding old school band. They drew their influences from a mix of '77 punk, garage punk, post-punk, reggae, and ska. They built a chaotic community from 2011-2013 and were the first Shenzhen band to perform at Guangdong's only punk festival—Full Punk Day. After graduation however, the original members disbanded to pursue different paths like comic art and electronic music. Following their disbanding there was no one to carry torch for street-punk in Shenzhen.

During the same period though several schoolmates of the LASPING started to take up guitars and pump out three chord riffs. MACHINEGUN (馬上滾) and 8-YEAR-OLD CHICK (小雞八歲了) were pop-punk acts channeling the influence of Japanese legends HI-STANDARD. During this era of Shenzhen punk we were also fortunate enough to have legendary bands touring through. The names seem like fantasies today: SHAM 69, NAZI DOGS, and SICK TIMES.

I graduated from university in Hong Kong in 2013 at the beginning of Shenzhen's hardcore scene. During my studies in the Chinese University of Hong Kong, I read almost every book in the library I could find on hardcore and punk. At that time it was difficult to find unbiased and thorough information on these genres in Chinese. I decided to do some research by myself out of interest and curiosity. It helped when I met Hong Kong's hardcore kids and KING LY CHEE, the undoubted godfather of China's hardcore punk. We shared a lot of thoughts on hardcore music, cultural background, and anecdotes of bands from the US, Asia, and beyond. It was during this period that the Hong Kong scene started to connect with that of Shenzhen.

At first we just formed a crew to check out shows. When COMEBACK KID, BANE, and SICK OF IT ALL toured through Hong Kong we all bought tickets and traveled to see them. Shenzhen gradually began to host shows for Hong Kong bands too and Shenzhen bands ventured out of the local scene to play the 2013 China Hardcore Fest in Beijing. No one from other places had heard of us before. Who cared? We just enjoyed the shows and hanging out with friends from other cities. Things were relatively simple at that time.

In 2014, I started a hardcore punk band whose members came from Japan, Italy, and other cities in China. Our band's name, DISANXIAN is a sarcastic ripoff of Discharge and "Dis-" named bands. At the outset we were the only old school hardcore punk, crust, or D-beat punk band

in South China but the scene quickly started to ramp up and two new-school hardcore bands SHOOT THE GUN and WHAT A BEAUTIFUL DAY joined us for shows.

The scene now is more diverse. I write a zine to promote punk, metal, and hardcore culture and continue to push for connections between old school hardcore and punk. Shenzhen is still the middle of nowhere regarding punk rock and metal music but things are improving day by day. We hope one day to see this subculture thrive in our hometown. It's not there yet, but who knows?

YOURBOYFRIENDSUCKS!
(你男友係碌葛)
site.douban.com/ybs
facebook.com/urbfsux

NEIN OR GAS MUS (无高潮)
site.douban.com/nogm

DIE!CHIWAWADIE!
site.douban.com/dcdcdcd
facebook.com/diechiwawadie

PIKAQIU (比卡超)
site.douban.com/pikaqiu

CHUIBOTONG (吹波糖)
site.douban.com/chuiballtong

PINBOARD (排插)
site.douban.com/pinboard

LANDFILLS (堆填区)
site.douban.com/landfills

FIRE PANDA (火熊)
douban.com/firepanda

ATHEIST (无神论者)
site.douban.com/atheism

FIRELAND (伐亚兰)
site.douban.com/fireland

SMOKE TOWN (笑武堂)
site.douban.com/xiaowutang

RED COPPER (紫铜)
site.douban.com/ztonepunk

FCSB (芳村事变)
site.douban.com/fcstupidbastard

CQ2
site.douban.com/cq2cq2

PERSONALITY ISSUES (人品问题)
site.douban.com/rpwt

PARIS (巴黎)
site.douban.com/paris

FING3
site.douban.com/fing3

Qiii Snacks Records
qiiisnacksrecords.bandcamp.com

MANMANTHINK
site.douban.com/211750

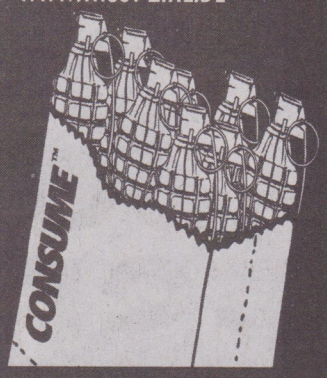
THE LASPING
site.douban.com/lasping

DISANXIAN
facebook.com/disanxiancrust

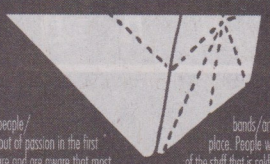
SHOT THE GUN
facebook.com/stghardcore

WHAT A BEAUTIFUL DAY
facebook.com/WABDSZHC

WWW.TRUST-ZINE.DE



TRUST



We like to meet people/ bands/art/sport/etc. that do what they do out of passion in the first place. People who believe in underground culture and are aware that most of the stuff that is sold nowadays under that flag is total crap only made to make money. And, if you feel you can write and relate, get in touch. To put it with Fugazi's words:

"NEVER MIND WHAT THEY'RE SELLING- IT'S WHAT YOU ARE BUYING"

MAMMOTH SOUND
MASTERING

FLAT RATES PPD

7"s: $125
7" COMPILATIONS: $150
CD/12" EPs: $185
CD/LPs: $245
CD/LP COMPS: $300

PROUD TO HAVE COMPLETED PROJECTS FOR ARTISTS INCLUDING

CVS SPIRIT · MIDNIGHT · ANNIHILATION TIME · ASSCLOWNS · NOOTHGRUSH · SICK FIX · WASTED TIME · MDC · COKE BUST · VOLTURE · cülo · CAPITALIST CASUALTIES · CHAOS · DESKONOCIDOS · ARCTIC FLOWERS · DIRECT CONTROL · FYFAN · THEESY · AUTISTIC YOUTH · HJERTESTOP · BIG EYES · GOVERNMENT WARNING · AUS · MAGRUDERGRIND · CANNABIS CORPSE · VITAMIN X · NEON PISS · SEEIN RED · TOTAL ABUSE · AMDI · PETERSENS ARMÉ · PLUTOCRACY

CALL / EMAIL FOR A QUOTE
WWW.MAMMOTHSOUNDMASTERING.COM
(831) 566-5381

REVOLVER USA
DISTRIBUTION · SINCE '93

NEW THIS MONTH:

NOTS "Cosmetic" LP/CD (Goner)

DANNY & THE DARLEANS "Bug Out" LP/CD (In The Red)

"Slates" 10-inch by THE FALL (Superior Viaduct)

plus thousands more punk, garage, noise, & indie titles in stock

MIDHEAVEN.COM

TWELVE CLASSICS OF CHINESE PUNK

Annotated Discography by Nevin Domer and Michael Marshall

The Chinese punk scene has existed only for a bit over two decades now, but that's been plenty of time for the country to offer up a ton of great music. The relative isolation that China existed in through the end of the '90s coupled with the rush of new information that streamed in after opening up has made these past two decades a heady and prolific time. Chinese fans were hit with the history of '77 punk, '80s US hardcore, the UK Oi! movement, post-punk, grunge, grindcore, thrash, powerviolence, and more, then left to sort through the noise deconstructing and adapting parts to their own culture as they saw fit. While there can be no definitive list, the dozen releases detailed here represent important touchstones for the Chinese punk and hardcore scene.

V/A – *Wuliao Contingent* CD, 1999, Scream

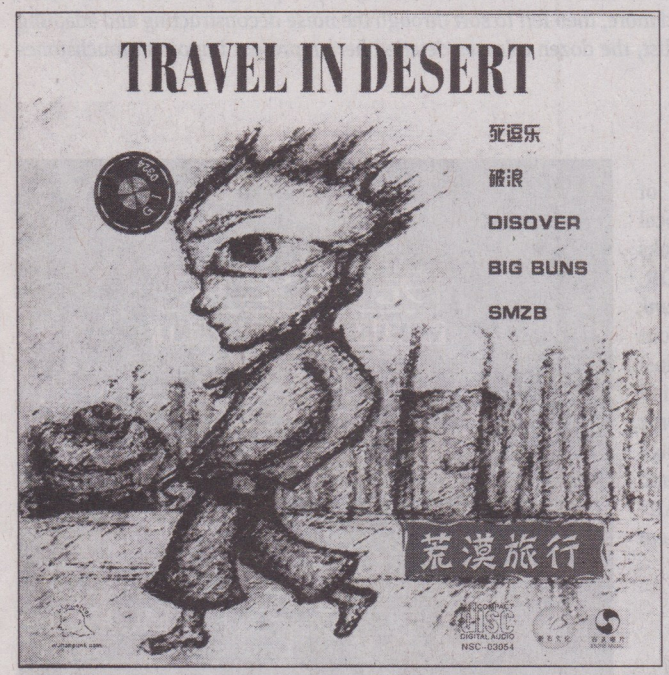
This two-disc, 40-track compilation was the first mainland document of Beijing's explosive new punk scene and one of the first releases from the local label, Scream Records. It features four artists central to the crew of young punks who called themselves the "Wuliao (Bored) Contingent": 69, REFLECTOR, BRAIN FAILURE, and the JERKS. An eight-song 7" entitled *10,000 Years Punk* had appeared a year earlier on Tian An Men 89 records featuring the same four bands, but because of the lack of access to domestic record players, was almost exclusively for international consumption. The Wuliao Contingent compilation was a call to arms for the young punk scene, the labels, and venues Scream Records and Scream Club that grew out of it. THE JERKS would later go on to change their name to ANARCHY JERKS, ANARCHY BOYS, and, later, A BOYS, and release their own seminal classic *Oi! The Sound From Teenage*, while BRAIN FAILURE and REFECTOR built the foundation for careers that still carry them today.

OUCH! – *Restless Heart*, 2002, Scream

OUCH! grew out of the early Wuliao Contingent scene to release China's first ska-punk record. Influenced by tapes brought in by foreign students (especially those of bands like OPERATION IVY) OUCH! created their own style with charm and wit. Songs like "I Don't Need Your Fucking Rules" and "Our Amusement" show the humorous side of the band while laying down catchy ska tunes that are still unmatched in the Beijing scene today. Their sense of melody and hook-heavy song arrangements went on to influence a generation of pop punk bands in the 00s. 'OUCH! only played for a couple years but their lead singer, Liu Ge, went on to form other highly influential bands such as KILL TOMORROW, REGULAR PATTERN, and the MOLDS. OUCH! would reform in 2014, without him, to play for adoring audiences, but without the same vitality as the original line-up.

HANG ON THE BOX – *Di Di Di*, 2003, Scream

HANG ON THE BOX were the first all-women punk act from mainland China. Only six months after performing their first show at the now legendary Scream Club, they landed on the cover of the Chinese edition of *Newsweek*. Their debut album *Yellow Banana* was released in 2001, first through Japan's Sister/Benten label and then in China through Scream Records. It's this 2003 follow-up which contains many of their most memorable tunes. The album starts with the irrepressible "I'm Mine", a triumphant anthem of individuality. They wore their influences on their sleeves. In the title track, vocalist Wang Yue name checks the art rock band CIBO MATTO and BIKINI KILL. A groovy strung out cover of George Gershwin's "Summertime" appears later on the album. Some of the more contemplative songs with feminist political underpinnings, like "There Is A City" and "Be My Seed," set HANG ON THE BOX apart from their scene contemporaries at the turn of the millennium and solidify their revered legacy in the present as an opening for female musicians to participate in the Beijing scene. The members went on to form other influential bands including WHITE, OURSELF BESIDE ME, and GIRL KILL GIRL.

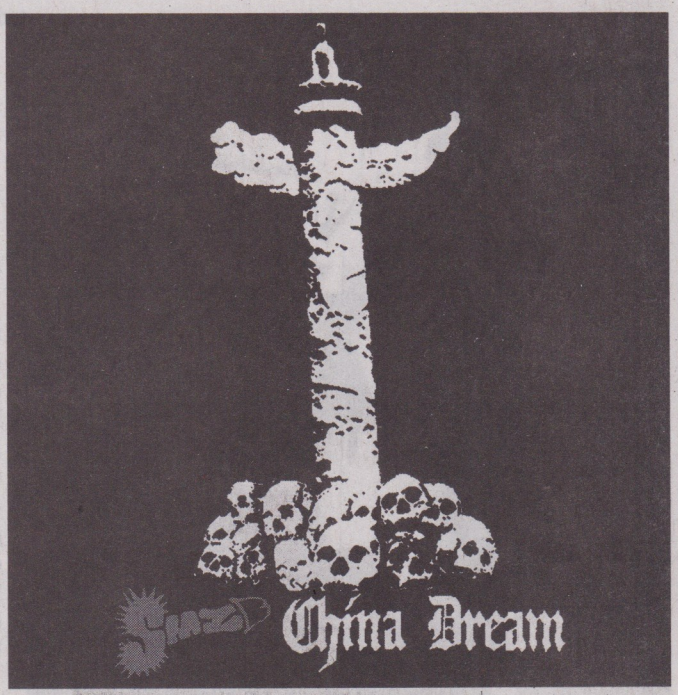


V/A – *Travel In Desert*, 2003, Stone Music

While the first wave of Beijing's punk scene began to crumble from infighting and drugs, the scene in Wuhan was just getting started. *Travel In Desert* documented it while also helping to inspire the bands that were to come after. Wuhan founding fathers SMZB already had several releases, beginning in 2001, and were nurturing a whole crop of younger bands. Then, in 2003, Stone Music and an on-line BBS community, entitled Wuhan Punk, released a 12-track split with five local bands: SI DOU LE (SDL), PO LANG, DISOVER, BIG BUNS, and SMZB. This compilation, the first of its kind in Wuhan, helped to catalyze the scene during a period of excitement and growth. Bands like SI DOU LE and SMZB would go on to tour Europe the following year while several of the individual musicians involved founded projects like Chaos Zine and venues like VOX.

SMZB – *China Dream*, 2004, self-released

Formed in 1996 by bandleader Wu Wei, SMZB are one of China's first punk acts and, by far, the most political. While their style has ranged from hardcore to streetpunk to a bit confusingly, Celtic-punk. Wu Wei has never compromised his political edge. In the early 2000s, the band released several EPs, a debut album on Beijing's Scream Records, and even a 7" on Germany's Nasty Vinyl. It's this 2004 release, *China Dream*, where their sound really congealed. Songs like "China Dream" and "Where's My Vote?" hit the issue of political freedom square on the nose, while other tracks, "God Save The Punk" and "Simple Ollie," extol the new youth culture that the band helped to propagate. SMZB is one of the most influential bands in the country and this album was the one that helped rocket them to that position.



JOYSIDE – *Drunk is Beautiful*, 2004, Badhead

While more hardcore strains of streetpunk and Oi! were favored in China's early scene, JOYSIDE ushered in a '77 punk sound more reminiscent of DEAD BOYS and the NEW YORK DOLLS. Their self-released demo *Everything Sucks*, in 2002, was later re-recorded for release by Modern Sky's Badhead imprint as *Drunk Is Beautiful*. The 16 songs on this album cover topics central to JOYSIDE's particular brand of punk lifestyle: drinking, smoking, social apathy, and boredom abound. This album elevated JOYSIDE to the status of one of China's best punk bands of the 00's. The influence of JOYSIDE, and this album, continue to reverberate through the Beijing punk scene. Venues such as School Bar, promotional crews like Gang of Gin, and acts like BEDSTARS and FREE SEX SHOP continue in the spirit of the band.

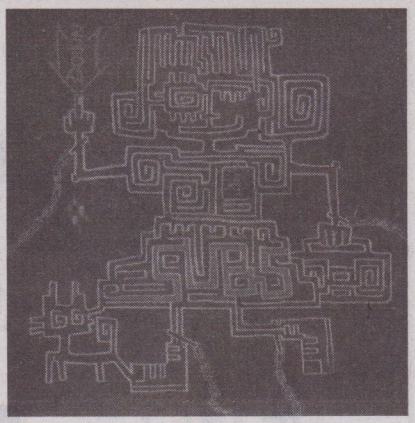
THE BELIEVERS – *Fuck the Red Land*, 2004, self-released

Part of the QingHell scene with JOYSIDE (named after the area where they all lived, QingHe) the BELIEVERS were a bridge between Beijing's early old-school punk scene and the bands that were yet to come. The BELIEVERS formed in 2003 as the first wave of punk in Beijing was dying and released their debut demo *Keep Everything Fucking Chaos* soon after. It was their full-length, *Fuck The Red Land*, a year later that truly captured the band's chaotic live performances. They outlived their peers, the UNSAFE, KILL TOMORROW, and LAST CHANCE OF YOUTH, only to break apart under the same pressures of money and drugs as many of their predecessors. Strains of their old-school punk can still be seen today in bands like HELL CITY and SOJU LEGION.

MI SAN DAO – *Proud of the Way*, 2005, self-released

Formed in 1999, MI SAN DAO were the originators and leaders of Beijing's skinhead scene for their fifteen-year run as a band. Their first release, *Clamp Down* came out in 2002, but it was this 2005 self-released disc where they truly defined their sound. Band leader, Lei Jun, who passed away in 2015, was a tireless promoter of Oi! music and culture in China, as well as the founder of the Beijing Punk Fest, the largest and longest running punk festival in China. Through his influence, Oi! music and fashion has spread throughout the country and given rise to bands in pretty much every major city. In 2007, MI SAN DAO toured Europe and saw two of their albums, *Chinese Bootboys* and *Proud Of The Way* re-released on vinyl by a German label, Saalepower Records. Current skinhead darlings SHAVE N SHUT are their spiritual successor, continuing on after the passing of MI SAN DAO's charismatic, if also sometimes controversial, leader.

SUBS – *Down*, 2006, self-released



Formed in 2003 with members from older bands such as SHIT DOG (ANGRY DOG EYES) and P.K.14, and refusing to ever sign with a label, SUBS have remained a powerful and truly independent band. Starting with the release of a four-track demo and live video *Life* in 2004, SUBS has moved through punk and emo to post-punk and psychedelic synth-rock. This 2006 album debut sees them at their most visceral. Kang Mao's powerful screamed vocals over frenetic guitar lines express an urgency and passion that has been infectious, winning them some of the most diehard fans in the country. SUBS toured Scandinavia upon release of this album and continue to gig and tour across China regularly. As a testament to the creative power of the band, SUBS retain a dedicated core fan base despite seeming to radically change in their style and sound with each subsequent release. *Down* and the band continue to inspire punk and post-punk musicians, while singer Kang Mao continues to be an influential figure in the scene for female performers.

TOP FLOOR CIRCUS – *Timmy #93 Lingling Road Revisited*, 2006, Mule

By the early 2000s, scenes had sprung up in cities across the country producing a whole new crop of bands. TOP FLOOR CIRCUS reflect the nascent Shanghai punk scene. TOP FLOOR CIRCUS were distinguished by their use of local Shanghainese dialect in songwriting, which was largely unintelligible to punks outside of the region, and a intelligent snarky sense of humor. Lyrically, this album stands out as one of the most pointed and comical criticisms the Chinese scene has ever leveled at itself and the society around them. They also strove to antagonize the rest of China's punk scene with songs like "Punks Are Sissies" and "We Don't Want You To Understand Us," which poke fun at macho attitudes in the Beijing punk scene, as well as the tendency for bands to perform using imperfect English instead of their mother tongues. "Heaven, Here We Come!," a lament about learning they have lots of fans in heaven but being unable to perform for them is an obvious reference to the inability of Chinese punk bands to perform abroad. Cult worship of GG ALLIN is a reoccurring theme across the album with songs like "GG Allin" and "GGism" and briefly became a core aspect of their performance style. Running foul, not only of the Beijing punks but also the local government, TOP FLOOR CIRCUS has been banned at various points from performing in their own city.

ANGRY JERKS – *Nanjing Alarm*, 2006, self-released

ANGRY JERKS were another regional act that released a seminal album in 2006. *Nanjing Alarm* was a follow-up to their 2005 debut *My Life*. The album helped to congeal a southern China scene centered on Shanghai and its surrounding urban area: Nanjing, Hangzhou, and Hefei. Songs on this album, like "National System" and "To Your Government" express a political angst, while the title-track is about the Japanese invasion and occupation of the city. ANGRY JERKS helped usher in a poppier sound while remaining rooted in old-school punk. It was after this release that the band started moving in the direction of psychobilly. Drummer Du Wei left to form OVERDOSE and briefly sang in FANZUI XIANGFA and guitarist and band leader Gao Feng moved to New York after the band's dissolution.

DEMERIT – *Bastards of the Nation*, 2008, Maybe Mars

Formed in 2004, DEMERIT has become one of the legendary bands of China's punk scene and retain a status in the present as one of Beijing's biggest bands. DEMERIT's sound is a blend of streetpunk with classic '80s metal and crossover thrash. For over half a decade they have been one of the only bands in which both Chinese punks and metal heads find common ground. Out of the ten tracks on *Bastards Of The Nation*, four of them appeared on their 2006 demo *Never Say Die* and were re-recorded as one of the first releases by then fledging Beijing label Maybe Mars. *Bastards of the Nation* was produced by Brain Hardgroove of PUBLIC ENEMY. The album features songs like "Beijing Is Not My Home," which discusses the migrant nature of many of the musicians who flock to the nation's capital with dreams of making it in the music scene while also paralleling that of non-musical migrant workers doing, essentially, the same thing. "T.Z. Generation" has become a more optimistic anthem for those youth who found their home in the Tong Zhou suburb of Beijing and began to create their own punk utopia there. "Live Or Die" and "World Has Become A Battlefield" tackle more traditionally punk themes of war and systemic violence, adding a clear if subdued political edge to the band. DEMERIT have gone on to tour the US and Europe as recently as the spring of 2016 and have performed with such internationally recognized acts like POISON IDEA, REAGAN YOUTH, and FEAR.

NERVOUS INTENT RECORDS

FREQUENCY OF THE TRUEWAVE VOL II TAPE
Brand-new comp tape from NIR, featuring the likes of PRIESTS, SHOPPING, CROOKED BANGS, STREET EATERS, RAGANA, NO BABIES, MOZART, TROIKA, COMPOSITE, LIE, NAIVE, DAISY WORLD, STRANGE FACES, SPLIT FEET, STEEL CHAINS and VIOLENCE CREEPS - press of 250 only, available now!

LEVITATATIONS
Tape release of debut LP (vinyl on Adagio830) from jagged Berlin postpunk power trio - Dec. 2016
DUST

CROOKED BANGS
New album from these Austin-based freak-punk destroyers - early 2017
LP

KENNY KENNY OH OH
Leipzig punk's best! Full-length coming 2017
TAPE

NERVOUSINTENT.COM

RUMBLETOWNE RECS
PO BOX 663 OLY WA 98507 USA

ALL RELEASES AVAIL. FOR FREE/DONATION DOWNLOAD AT WWW.RUMBLETOWNE.COM

NEW SHIT:
HOT TEARS - "STRONGER LADY" 7"
BITPART - "BEYOND WHAT'S LEFT" LP
SOMMLA "HOW THE MOON SHINES ON THE SHIT" LP

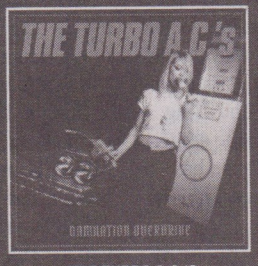
FRICA FREAS!?! DIVERS.!!! RVIVR?!

AND SOON:
POOR FORM... SONGS FOR MOMS...
BAD SLEEP...

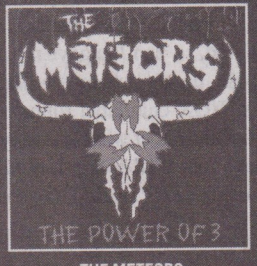
OUT OF VOGUE ONLY THE GOOD STUFF!

DEATH BY STEREO
JUST LIKE YOU'D LEAVE US WE'VE LEFT YOU FOR DEAD
BRAND NEW 6-TRACK-EP BY THE ONE AND ONLY HARDCORE-PUNK-METAL-MIXUP-HEROES FROM LOS ANGELES.
AVAILABLE AS LTD. COL. ONE-SIDED 12" EP, DIGITAL DOWNLOAD AND STREAM
CONCRETE JUNGLE RECORDS

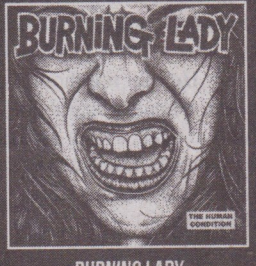
ADOLESCENTS
MANIFEST DENSITY
BRAND NEW STUDIO ALBUM! ONCE AGAIN ADOLESCENTS ACHIEVE AN ALBUM THAT COMBINES THE OLD AND THE NEW!
AVAILABLE AS CD, LTD. 12" LP, DIGITAL DOWNLOAD AND STREAM
CONCRETE JUNGLE RECORDS



THE TURBO A.C.'S
DAMNATION OVERDRIVE
THE FIRST ALBUM OF THE WORLD'S BEST SURF PUNK BAND IS FINALLY AVAILABLE AGAIN AS LTD. DELUXE EDITION INCL. 2 BONUS TRACKS AND GOODIES. ALL SONGS REMASTERED!
AVAILABLE AS DIGIPAK CD, LTD. COL. 12" LP, DIGITAL DOWNLOAD AND STREAM
CONCRETE JUNGLE RECORDS

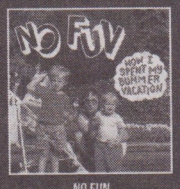


THE METEORS
THE POWER OF 3
HERE WE GO AGAIN INTO THE PURE PSYCHOBILLY MADNESS OF THE KINGS! BRAND NEW STUDIO ALBUM OUT NOW!
AVAILABLE AS DIGIPAK CD, LTD. 180G 12" LP, DIGITAL DOWNLOAD AND STREAM
MUTANT ROCK RECORDS



BURNING LADY
THE HUMAN CONDITION
BRAND NEW STUDIO ALBUM! STREETPUNK AT ITS BEST! IF YOU LIKE RANCID, THE DISTILLERS, DEADLINE OR LUNACHICKS, YOU'LL SURELY DIG BURNING LADY!
AVAILABLE AS CD, LTD. COL. 12" LP, DIGITAL DOWNLOAD AND STREAM
CONCRETE JUNGLE RECORDS

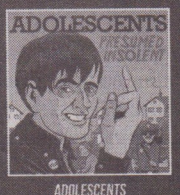
GURR
FURRY DREAM
AVAILABLE AS LTD. COL. ONE-SIDED 12" EP
ASSET DISCOS



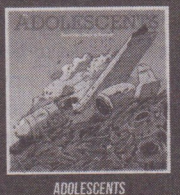
NO FUN
HOW I SPENT MY SUMMER VACATION
AVAILABLE AS CD, LTD. COL. 12" LP, DIGITAL DOWNLOAD AND STREAM
ASSET DISCOS

THE MURDER BROTHERS
MURDER GOSPELS VOLUME ONE
AVAILABLE AS CD DIGIPAK, LTD. COL. 180G 12" LP, DIGITAL DOWNLOAD AND STREAM
MUTANT ROCK RECORDS

P. PAUL FENECH
I, MONSTER
AVAILABLE AS CD, LTD. 180G 12" LP, DIGITAL DOWNLOAD AND STREAM
MUTANT ROCK RECORDS



ADOLESCENTS
PRESUMED INSOLENT
AVAILABLE AS CD, DIGITAL DOWNLOAD AND STREAM
CONCRETE JUNGLE RECORDS



ADOLESCENTS
AMERICAN DOGS IN EUROPE EP
AVAILABLE AS CD DIGIPAK, DIGITAL DOWNLOAD AND STREAM
CONCRETE JUNGLE RECORDS

ADOLESCENTS
THE FASTEST KID ALIVE
AVAILABLE AS CD, DIGITAL DOWNLOAD AND STREAM
CONCRETE JUNGLE RECORDS

COBRASIDE DISTRIBUTION, INC.
ASSETDISCOS.COM
CONCRETEJUNGLERECORDS.COM
MUTANTROCKRECORDS.COM

SUBS

SUBS is an anomaly on the Chinese independent music scene. They stand out because no other band of their stature has remained fully independent. SUBS is a regular headliner of large-scale music festivals around the country, most notably MIDI, the first such fest in the country. Throughout their career they've consistently refused to sign with record labels, or work with a manager of any kind to guide their path through the rapidly ossifying Chinese indie music industry.

Full disclosure: I joined SUBS as drummer in 2014. But this interview goes way, way deeper into Chinese punk history. Vocalist Kang Mao and guitarist Wu Hao—the band's two founding members—met in Wuhan, China's punk capital. At the time Wu Hao played in Shitdog, China's first hardcore band, and Kang Mao ran a short-lived university dive bar called Boys Toys, which was the epicenter of the Wuhan punk scene for a six-month stretch in the late '90s. She also sang in the all-female band No Pass, which along with Hang on the Box in Beijing, was responsible for introducing feminist punk and riot grrrl concepts into the Chinese punk ether. Kang and Wu moved to Beijing in 2001, forming SUBS shortly after. They're counted among China's most popular and respected rock bands today. I sat down with the duo recently for a long chat about their tumultuous history at a coffee shop in Sanlitun, Beijing's upscale nightlife district, just to ramp up the irony.

Introduction and interview by Josh Feola.
Translation assistance by Emma Sun.
Photos courtesy Kang Mao and Wu Hao.

MRR: Kang Mao, you're originally from Lanzhou. When did you move to Wuhan? How did you first get into the music scene there?
Kang Mao: I moved to Wuhan in summer of 1997, for college. [Music writer and sound artist] Yan Jun was a friend of mine in Lanzhou. When I moved to Wuhan, I got really bored, so Yan Jun gave me a few numbers to call. He told me those were the people who were playing music in Wuhan, among which there was [VOX club/label founder] Zhu Ning. I gave him a call, and he gave me an address of what was maybe the earliest rock venue in Wuhan. It was just a rehearsal space, it didn't even have a name. It was inside a storage warehouse for really large sponges, like for industrial use.

MRR: What about you Wu Hao? You're from Wuhan originally. How did you get into punk?
Wu Hao: Back in those days there was this radio show where everybody could record their own demos and send it to the show, and if they thought it was good you'd be selected to play on the show. It was called "Spring of New Music." That's also when the idea of independent music first became a thing in Wuhan. I was selected by the radio show, and they organized a bunch of people who were selected to have a talk, a salon, on the show, where people could call in on an audience hotline and participate. During the show Zhang Hai, the vocalist of a band called SDL, called in and told me, "Oh, the music that you talk about, I also like it. Let's meet up." I was really excited. Through Zhang Hai, later on I met Wu Wei from SMZB, who introduced me to a bunch of people in town playing in punk bands.

MRR: What was your first band?
Wu Hao: My first band was me on guitar, Zhang Hai on drums, and Liu Xiao on bass. We didn't have a band name, we would just play. Zhang Hai eventually quit because he wanted to play guitar himself, and he didn't want to drum any more. So it was me and Liu Xiao, we were looking for a drummer for the longest time. At first we named ourselves Mao Mao Band, then we changed our name to Fantômas, after the '80s French movie. Liu Xiao moved to Beijing, but around then a bunch of people moved from Nanjing to Wuhan, including Wang Junping and Shi Xudong, and that later on became my next band, Shitdog. Actually it wasn't called Shitdog at first, it was called Angry Dog Eye.

MRR: Kang Mao—a bit after this you became active in the Wuhan punk scene as a musician and as the operator of an illegal DIY venue called Boys Toys. How did you get started as a musician and how did you get the idea to open a club?
Kang Mao: I actually started playing drums before I went to college. Whenever there were friends wanting to cover a famous Chinese rock song, I'd go play drums with them. That couldn't even be called a band, I was just drumming for my friends. After I moved to Wuhan, I would always go to the sponge warehouse to practice drumming, and that's where I met a lot of people. I already knew a lot of people in that scene by 1997. By 1999, I met three girls—Hu Juan, Yu Xiao, Zhang Yan—and we decided to form our own band, No Pass. Later another friend, Liang Yan, replaced Zhang Yan on guitar. In the summer of '99, after school started, I suddenly found school really boring, and I heard that two students who graduated from my university were trying to start their own business. So I found them and talked them into opening a bar with me. That was Boys Toys, it was three of us running the bar. By then, the Wuhan punk scene had already emerged, and Boys Toys became *the* venue to host shows.

MRR: How did you meet Wu Hao?
Kang Mao: There was a bar in Wuhan called Chameleon, that's where I first met Wu Hao. It was at a rock show. I remember when I walked

in, seeing Wu Hao, I thought he was was hot, he kept to himself. I thought, "That guy looks dangerous." [*laughs*] After that, Wu Hao started to act strangely towards me. After a party, he would try to convince me to hang at his place to continue the party. Usually we would spend up to an hour on the street with him trying to drag me to his place, and me saying, "No, I don't wanna go!" I thought he was really annoying and pervy. [*laughs*]

MRR: Haha… Eventually I guess it worked?

Kang Mao: We kind of stopped interacting after that, because I thought he was too dangerous and I never wanted to go to his house. It wasn't until the summer of '99, when I started doing Boys Toys, that I moved out of my college dorm to an apartment on the outskirts of Wuhan. I majored in Computer Science, so I was one of the very few people who had a computer of my own at that time. That attracted everyone from the punk scene to come over to my place to play computer games. Wu Hao loves computer games, and that's how we became best friends. But we never really set the romantic relationship until the spring of 2000. One day all of a sudden, we just did it. [*laughs*] And started dating from then.

MRR: What was your motivation for opening Boys Toys?

Kang Mao: That was an exciting time, because back then in Beijing there was a punk club called Scream, and in Guangzhou there was a venue called Unplugged. Both of them were really famous nationwide. But in the middle of China, we were missing a venue that could hold live shows, and as one of the founders of this venue, I felt really proud. Most importantly, it was the venue that hosted all the punk bands in Wuhan. At that time, the biggest bands in Wuhan were punk bands. But as one of the managers of the bar I had to deal with so many different things. For example, Zhang Hai would always take off his pants at the shows, and whenever he'd do that someone would always call the police. And when the police showed up, I'd have to deal with them.

MRR: Can you share a crazy story or two from that time?

Kang Mao: Boys Toys was located right outside the wall of a university, actually in the middle of the wall because that wall itself was a building, and Boys Toys was inside it. Whenever the shows would end and it got really late, all the boys from the scene would get really drunk and start smashing beer bottles on the street. Later at night, when there were no cars, they'd whip out their dicks and walk around pissing all over the street. Actually Boys Toys only existed for about six months, but during that period of time, every possible thing that could be smashed at the venue was smashed. Whenever people came to play, I never charged them for beer, they always drank for free. Because of that, my two other partners were really mad at me. They really wanted to make money, and they had no idea about what direction I was taking it in. By the time Boys Toys closed, we only had two glasses left, everything else had been smashed. All the toilets were smashed, everything was smashed. Because when people would get drunk, they'd just start smashing shit. [*laughs*]

MRR: Did you have any problems with the authorities?

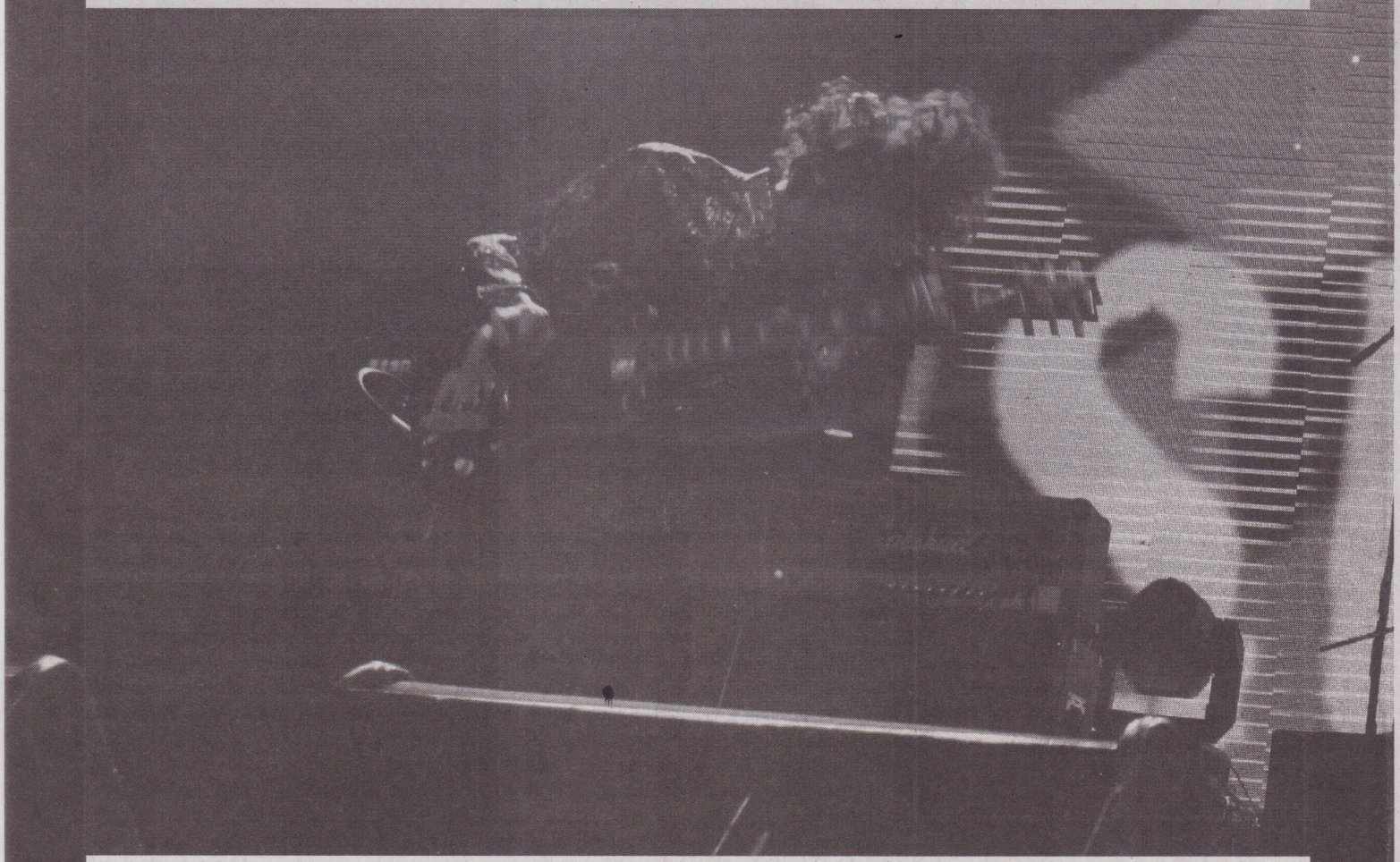
Kang Mao: The property belonged to Huazhong Normal University, so we paid rent money to the school. But we also had to pay tax to the relevant government bureaus. Whenever the bureau people came in to check on us, we'd just pretend that we were a normal little bar that didn't do shows, just sold a few cocktails, even though none of us knew how to make a cocktail. But there was a little door in the venue that led to a second-floor space, which is where bands would rehearse and where the pants would come off. But whenever people came in for

inspection I'd lock that door and say, "It doesn't belong to us, it's not part of our bar."

MRR: When and why did you move to Beijing?

Kang Mao: In 2000 No Pass went to play in Beijing and stayed in an area where a lot of musicians lived, Tree Village (Shu Cun). During that trip the rest of the girls disappeared, they ended up in all kinds of musicians' beds, and I went back to Wuhan alone. I felt bad, because my circle of friends was really small, and I thought it was really hard to find more people to keep the band going. And also, by that time, in the punk scene, a lot of bad things started happening. To me, punk was a thing that widened my horizons. It was something really pure and innocent to me. But the people who kept talking to me about punk at that time, they'd do things that were against what they talked about. You'd see close friends fighting over a few bucks, fighting over a girl, really beating each other up. And I thought the circle was too small, I needed to go to a bigger city, to Beijing, to expand. So I moved here in October of 2001.

Wu Hao: In '98 or '99, Angry Dog Eye released a cassette tape. After a year we got a new drummer, Fei Lang, and we recorded a full album as Shitdog. We finished recording that in 2000, and in 2001 we went to Beijing to try to find a record label to release it. The band had never been to Beijing before, but Wu Wei and Zhang Hai had been to Beijing. I really wanted to get this album released, even though deep down I really resisted the idea of moving to Beijing. I had gone myself once, and I didn't like the vibe. Even though there were a lot of bands, it still felt like people were doing it to be trendy. It was all about the looks, what jacket you were wearing, how you pose on stage. That's not my idea of rock'n'roll. But I still believed we should at least try to release the album, so we went to Beijing.

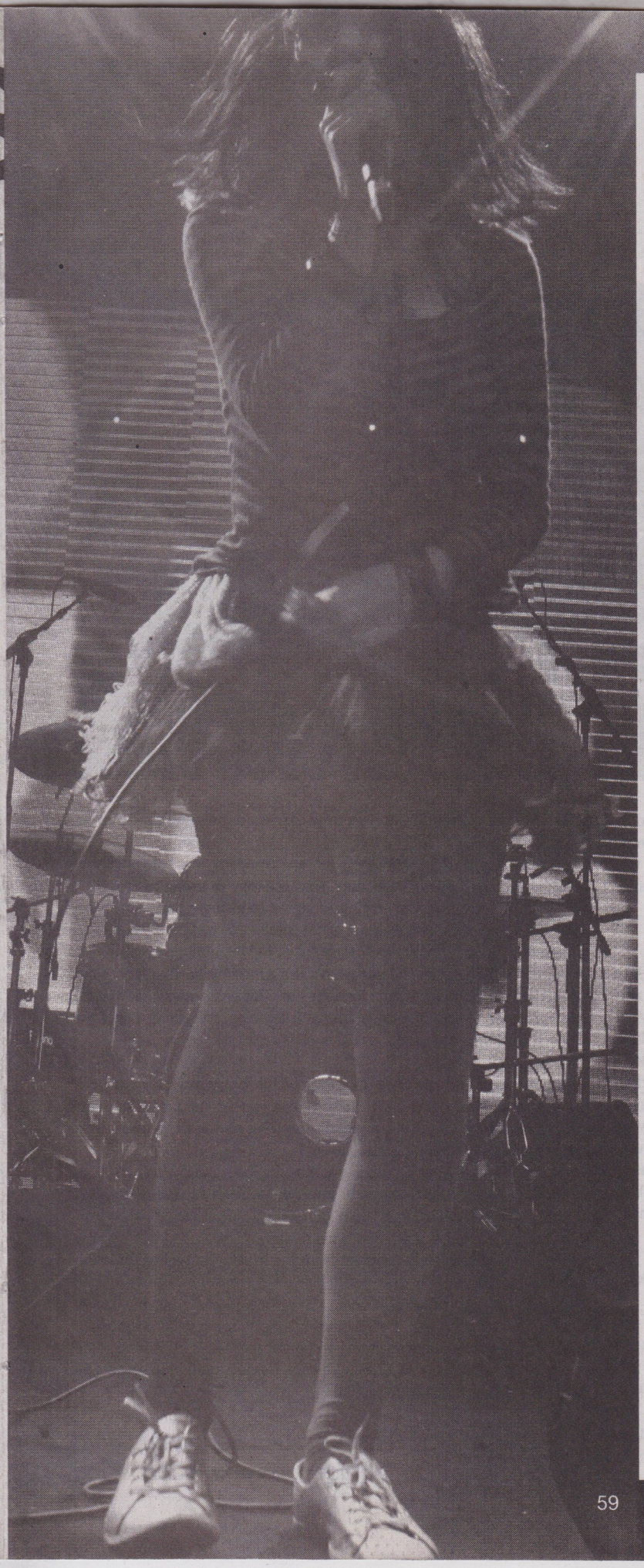


MRR: What was your lifestyle like when you first moved to Beijing?

Kang Mao: When Wu Hao first moved here he was staying with his friend, and then I came to live with him. His friend's apartment was paid for by the company he worked for, it was a tiny two-bedroom apartment on Chunxiu Road in Sanlitun. His friend had a girlfriend, and moved in with her, so we had the apartment to ourselves. Wuhan was perfect for punk, because the city is so hot, everything's cheap, and the people there don't follow the rules. Wuhan was also one of the few places in China that you could easily get cheap secondhand stuff, and that helped a lot of young, broke punks. It was so different in Beijing. Whenever we left the house we'd have to spend 10 kuai (about $1.50) on transportation, and that was way too expensive for us at the time. Also we discovered a huge difference between us and the people in Beijing, when it came to playing punk. They'd always talk about what kind of Levi's jeans you should wear, or what kind of spikes look better. In the winter of 2001, out of financial pressure, I got a normal job, as a copywriter and event planner. And in January 2002, the landlord kicked us out of the apartment, because we weren't supposed to be living there.

MRR: Why did you decide to start SUBS?

Kang Mao: Shitdog split up, I think because that big, imaginary road they saw ahead didn't exist. They came to Beijing with a really great piece of work, and they imagined a record label would sign them and



release it, but it didn't happen for them. So I think out of the pressure of life, they split up. But it's better for Wu Hao to tell this story.

Wu Hao: Shitdog broke up for many reasons. For one thing, there were huge differences in lifestyle between Wuhan and Beijing. And then there was financial pressure—we had to make a living in Beijing. But most importantly, our vocalist, Wang Junping, was having relationship issues. Besides music, there were other factors that would really affect a band's career, like romantic love, and brotherhood, friendship between brothers. And Wang Junping couldn't continue, because his love life was having problems. I believed, and I still do today, that Shitdog was China's first, and best, hardcore band. To this day I still think Shitdog was the best band in China.

Kang Mao: I agree!

Wu Hao: We saw a lot of other metal and hardcore bands, they only had the look, the empty structure of it. It was all pretentious. They didn't have the power or strength. But Shitdog had it all. That's why, after Wang Junping couldn't continue, me and Shi Xudong still had the passion to do something. And by that time, Kang Mao's band No Pass had also broken up, and she didn't have anyone to play music with in Wuhan. We were in a relationship, and we wanted to live together, and I had this place to crash in, so I told Kang Mao to move here, at least we'd have a place to stay. So then the three of us started SUBS, that's how it all began.

Kang Mao: Our first apartment in Beijing was in Sanlitun, and it was really close to a lot of venues so we could always walk to see shows. But a lot of bands back then, when they got on stage and played, they really looked like they were just rehearsing. We'd get so frustrated. We wanted to form a band that could wipe them off the stage. So in our tiny apartment in Sanlitun, Wu Hao would play his electric guitar without an amp, and I'd sing without a microphone, just sing into my fist. That's how we would practice. Then we started looking for a drummer. Of course the first person that came to mind was Shi Xudong, and he said, "Fuck yeah, let's do it." We were also looking for a bassist, and we found [former PK14 bassist] Sun Xia. Then we got kicked out of our place by our landlord, and we moved to a place in the southwest corner of Beijing. Sun Xia would come over, and Wu Hao would instruct her what to play. SUBS formed in February of 2002, and very unfortunately, that April, Sun Xia had an internal brain injury, and she couldn't play any more.

MRR: What were early SUBS practices like?

Kang Mao: I was still working that normal job back then. In those days, we practiced in a space on the east side of Beijing. I'd have to change into sneakers on the bus on the way to the rehearsal space. We'd practice from 10pm until after midnight. To save money, me and Wu Hao would make counterfeit bus passes, but they would only work on night buses. We would have to circle the entire city to get home because only buses with certain routes would fall for our fake passes. [*laughs*] After we started rehearsing, a lot of people would come and watch us, because word got out that even when we were just practicing, I would roll around the floor. Because we had all been in bands and had been on stage before, we weren't in a rush to play shows, we really wanted to write better songs.

MRR: What was your first show?

Kang Mao: It was February 20, 2003, at a venue called CD Cafe. Someone organized a show in memory of a musician who'd died, Sun Shu. We were told that we could play with the rest of the bands, even though our name wasn't on the poster. We played

at the end, when all of the bands on the poster had finished and people had started leaving the venue. We only played four songs, but everyone there was extremely shocked, because they'd never seen a band play this way. A few days later, there was a review of our performance in a music magazine called *Non Music*. So that show was very successful.

MRR: Why did SUBS choose to never sign to a label?
Kang Mao: Actually these days, the shows that SUBS play are slightly commercial. Because we still need to get paid by music festival organizers or event organizers to make a living as musicians. But in the '90s, when we first started playing, the punk that we understood was anti-commercial, against obeying the rules of normal society. I know now I seem like a normal adult, I'm not a fighter who argues with the rest of the world all day. But still, I want to protect the original motive, the reason I wanted to make a punk band originally. The reason why we never signed with a label is that, back when we started, the labels that existed then, what they could do we could do so much better. And now, there are industry bigwigs that pretty much have a monopoly on the independent music scene. Seeing that, comparing that to the original motive for me to make music, it's gone way too far. That's why we still won't sign.

SUBS: What have been the best aspects of remaining independent, and what are some of the worst drawbacks?
Kang Mao: As big record companies grow, the survival space for independent musicians gets smaller and smaller. Because these big record companies have total control in deciding what products to export, and they occupy all the music festivals. They're even taking over live music venues. And it's only going to get worse in the future. So it's harder and harder for us to survive as independent musicians. But the good thing is, I get to tell myself that the punk in my heart still lives. I'm doing this for the same reason I did it 20 years ago.

MRR: Which companies do you think are monopolizing the Chinese music scene today?
Kang Mao: I guess Modern Sky is the one company that comes closest to my idea of an industry monopoly. Because they're trying to take over all music projects, festivals, trying to sign every single band out there. Actually, doing commercial shows is not completely bad for a band, even though that's what a punk band is against at the beginning. But if taking a commercial gig makes the musician's life a little bit better, and it's not against what their music stands for, why not? But companies like Modern Sky are trying to take over everything. They turn everything into their product, including the bands.

MRR: As your attitude towards commercial shows has changed over the years, so has your music. Sound-wise you've shed a lot of your punk / hardcore edge. What about the idea or ideals of punk has stayed with you for your entire career?
Kang Mao: That's a hard question to answer, because if I answer it as an adult, I'd need 10,000 words to give all the history to explain it. But honestly, for me, what punk is…it's an entirely different possibility of what my life could be, that I saw when I was eighteen. And that's it. It's a life that was completely different from the frustrating reality I lived in at the time.
Wu Hao: To me, what punk is… Everyone, when you're sixteen, seventeen, in front of you are all kinds of roads. Some people choose to go on to heavy metal, some choose to go towards Guns N' Roses, some choose punk, some choose Britney Spears. For me, punk will always be the road I chose when I was sixteen.

Listen to SUBS at subssubs.bandcamp.com and follow them at facebook.com/subsbeijing

WWW.ILOVEIMPRINT.COM
info@iloveimprint.com

imprint
indie printing

3449 TECHNOLOGY DRIVE, STE. 212
NORTH VENICE, FLORIDA 34275
YOU CAN CALL US: 941.484.5151

JUST ADD VINYL

7"
Folders starting @ $95
Pockets starting @ $225

10"
Jackets starting @ $550

12"
Jackets starting @ $450

FULL COLOR CENTER LABELS
$150 with any jacket or insert order
1,000 quantity (includes 25% overs)

- FRIENDLY CUSTOMER SERVICE, JUST A PHONE CALL AWAY
- KNOWLEDGABLE ART DEPARTMENT WILL ENSURE YOUR ART IS READY TO GO
- DIGITAL PROOFS OFTEN DELIVERED VIA EMAIL SAME DAY
- IF YOU FIND A BETTER PRICE, WE WILL WORK TO MATCH THAT PRICE

MANUFACTURING QUALITY GOODS FOR YOUR BAND AND RECORD LABEL, SINCE 1994.

ROSE QUARTER RECORDS
FALL 2016

Deadaires
self titled cs

The War Between
Goth Beach cs

Twelve Hour Turn
"Live at WNYU '98 cs

Phantom Family
Self Titled cs

Burials/Exhausted Prayer
Split cassette

Hang the Old Year
Exit Out cs

Hang the Old Year
The Incessant Hum LP

Cassettes $8.00ppd
LP $15.00ppd
In the U.S.

rosequarterrecords.bandcamp.com

Ascend/Descend

Debut LP from Boston's newest crushing hardcore band now available! Featuring members of American Nightmare, Lunglust, and more!!

Also Available:
Moment - Complete Discography 2xLP
Ordinary Lives 7"
(mem.Bridge&Tunnel/Saetia/Off Minor)
Tyler Daniel Bean - ODSTP LP

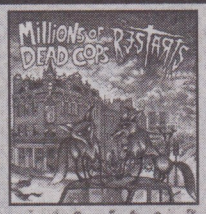
TOR JOHNSON RECORDS

more records, tapes, cds, shirts, videos, zines, posters, etc available online
www.torjohnsonrecords.com

BEER CITY
skateboards / RECORDS

THE TUBULOIDS - GETTING WEIRD 12"
BCR219-1 • 650557021913
OUT OCTOBER 14TH
"After a successful split release with Japan's BRONxxx. The Tubuloids are back with a new 12"of 8 raging songs of punk, hardcore, surf punk and skate rock madness!"

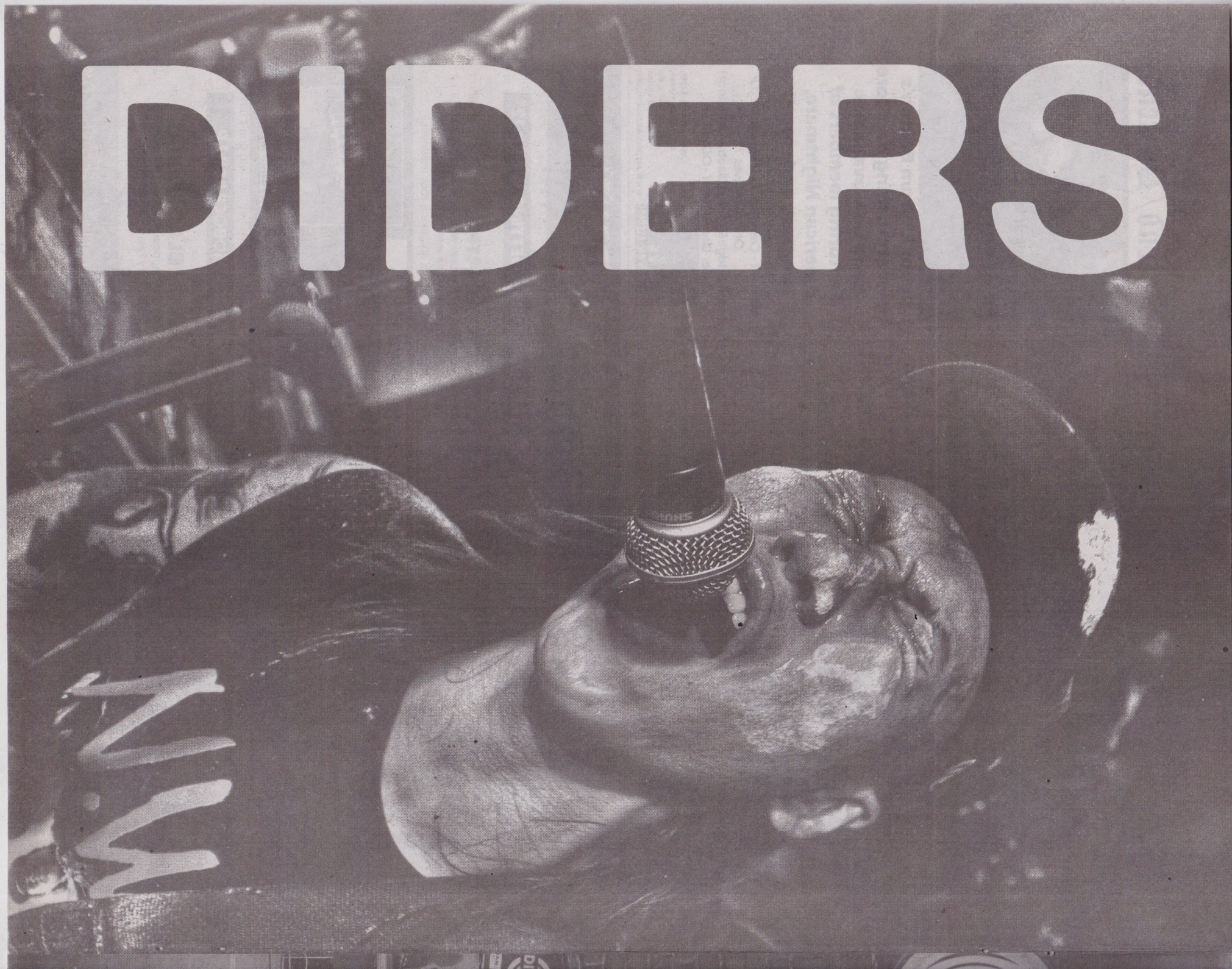
NO IDEA- JAG HATAR PUNK 12"
BCR220-1 • 650557022019
COMES OUT ON BLACK FRIDAY
Swedish Crossover/HXC from 1986 fully restored and remastered!
"This is some crazy obscure shit that's actually pretty fuckin' great ... If you have any interest at all in early crossover, this is an absolute must have!" - ***Maximum Rock N Roll***



MDC/RESTARTS - MOBOCRACY LP
BCR221-1 • 650557022118
COMES OUT ON BLACK FRIDAY
"2 ass kicking bands from opposite sides of the pond! Out of print since 2009. Fully restored and remastered!"

STORES GET IT FROM independent LABEL DISTRIBUTION
ALL RELEASES ALSO AVAILABLE ON ITUNES
PREORDER AT BEERCITY.COM

DIDERS



Over the past few years the Diders (pronounced DEE-derz) have developed a large dedicated fan base in Beijing as one of the wildest and hardest working bands. They are affectionally called "Kings of the Stage" by their fans for their high energy, mayhem-filled live sets.

Gei Gei is the singer of local Riot Grrrl act Quickshot and promoter of the weekly Super School Fighter series, a showcase for young and unsigned acts. She sat down with Dider's bassist Jinbo to talk about their history as a band, love of hip-hop, and relationship to the Beijing scene and global punk at large.

Introduction by Michael Marshall. Interview by Gei Gei and Alfred Henshaw-Hill. Translation by Alfred Henshaw-Hill. Photos by Xiao Bei.

MRR: First introduce the members of your band and how you formed.
I think the band orginally formed in 2012. At that time a guy called Wang Xin played bass and a woman named Li Tingyu played drums. Li Tingyu left to go study in New York City and Wang Xin to open his own restaurant. He was a good bassist and a good guy. He had really good ideas. It was a bit of a shame he left actually. I was already friends with Wang Zilu and joined on bass around the end of 2013. We played for a few months with a different drummer before Dinosaur came in on drums. There was a good straightforward punk vibe to the group it so it felt pretty natural and easy.

MRR: How do you know Wang Zilu?
A long time ago when I was playing shows at D-22, Wang Zilu worked at the bar. He would come over to our place and hang out all the time. To be honest he really couldn't fucking play guitar but just wanted to play in a band. I had seen him perform and thought it was alright so we ended up playing together.

Dinosaur and I both played in Gumbleed before the Diders. I left in 2012 and I guess he didn't leave until 2014. We've known each other for a long time and understand each other really well. I ended up asking him to join the Diders.

MRR: What do you guys get up to when you are not performing or rehearsing?
We like to play soccer a few times each week. I don't drink, but we will often be down hanging out at School or Temple Bar. They put on good shows all the time for a lot of friends and underground bands.

MRR: What about jobs?
None of us really have jobs. Well, Dinosaur teaches drums. I guess that is a job. He teaches little kids, brainwashing them into becoming punks. Wang Zilu does a bit of design work for posters and stuff. I guess that gets him a bit of money but he usually doesn't have enough to pay for the jam room fee anyway. I do a different kind of work. I help foreign students in Beijing to get their graduation certificates. They are very grateful and their mothers are very happy that they are graduating from a Chinese university. Hahaha. In the past I worked giving loans in a bank. I also opened several tattoo shops, but they got screwed up by too many gangsters and criminals coming along.

MRR: Why don't you want to work a real job anymore?
If you have a job or not it actually doesn't make much difference. I don't spend much money—there is not much I need to spend on. If I had a job and lots of cash, I would probably find more stuff I had to spend money on. A job is just a distraction. Playing guitar and hanging out with mates, that's enough. The only thing that is expensive is rent, and for that I just have to take my chances. If I have the money that month I will pay it. If not, I just have to think of something else.

MRR: What about other punk bands in Beijing? Do they usually have jobs? How do they live?
There are a few kinds of punk bands in Beijing. Some have relatively rich families and don't have to worry about money so much. Some work day jobs and play punk at night, but there aren't many good bands like that. The third type are bands that are always poor but always trying to have a good time. We are pretty much like that third type. Way back from when we were kids we didn't have much so we are used to it. We can eat simple food, and don't need to spend much money when looking for girls.

MRR: Where does the name "the Diders" come from?
Wang Zilu idolizes Johnny Thunders. He said the way Johnny attacks the strings kind of sounds like "dider, dider, dider." He wanted to play like that too so he called the band the Diders.

MRR: Who designed the band's logo? Does it have any special meaning?
Jinbo: There is not much to say about it really. Wang Zilu designed it. It is just a hand playing a guitar. I guess that does describe us pretty well in a way though: simple and to the point.

MRR: Who usually writes your songs? What are the lyrics usually about?
I have been writing a fair amount of stuff recently. After someone has an idea we get together and everyone throws in their own ideas, then Wang Zilu puts in a solo or whatever. In the past the old bass player wrote a lot of the stuff. Most of the new lyrics are in Chinese because English is just too fucking hard. The old English stuff was always really simple, but actually we have gone from simple English to even simpler Chinese.

The lyrics I write are usually just about everyday life: what I do during the day, what time I wake up, what time I go home, going to bars at night or whatever because there is nowhere else to go, that kind of stuff. Back when I was in Gumbleed we were really political. I really cared about all that shit. Now I think that I just need to pay more attention to my own life. Life is busy. It is a problem just trying to find the cash for some food and a place to stay. In the future when I have lots of money I can start thinking about bigger issues again. In a sense the government is alright, everything is developing so fast and for the most part stuff is pretty peaceful. At least there is no war or fighting. Of course there is alot of dodgy stuff happening behind the scenes, but for now I just want to worry about my own life.

MRR: What was the first music you started getting into?
The very first stuff was mainly some of the big American metal bands like Metallica, Pantera, etc. This was around 2000. Nirvana as well. Then when I started going out to shows I found that there were already heaps of people playing in bands in Beijing—early bands like New Pants, Wuliao Contingent, Cold-Blooded Animal, etc.

MRR: So the first punk music you heard was Chinese?
Yeah, but at the same time I started hearing some of the American bands that were popular at the same time—NOFX, Bad Religion, etc.

MRR: How did you access foreign music back then?
There were a few places in Bejing that sold *dakou* albums. It got easier when the internet got big. People would share alot of stuff on forums and on Renrenwang [*an old Chinese social network site*] etc. We used to be able to watch youtube to find stuff and download it for free. We saw a lot of stuff on there, but that's gone now [*ed: YouTube is currently blocked by the Chinese government]*. Actually back then was a really awesome time. If anyone found anything new they would share it. Lots of friends were sharing stuff so we got exposed to a lot of awesome bands and stuff that we had no idea about. That was a good time. As more and more stuff got out there it became a bit blurred—too much to keep track of.

MRR: Apart from yourselves of course, who are some of your favorite Chinese punk bands?
There are too many. My favorite has to be Demerit, but also Ouch!, my old band Gumbleed, Shoju Legion, Fanzui Xiangfa, Dr. Liu and the Human Centipede, and SMZB. SMZB are getting pretty old, but they are still alright. It is awesome to see that they are still going after so long. Wang Zilu was really into Joyside, but at the time I was more into guitar shit, it was't really for me. But actually

I thought their later stuff was kind of beautiful. They moved away from the more straight punk stuff into their own new territory.

Actually, for me the most punk band in Beijing is the hip-hop group In3. They have a big respect for underground music and write about Beijing and Chinese life in a way that no one else has. For me it seems like they have inspired a bunch of marginalized people to stand up and get active.

MRR: So you think rap and punk have much in common?
For the rest of the world I don't know, but in Beijing, I still don't think that hip-hop is as cool as punk. Maybe it will overtake it soon. Some punks go and see hip-hop gigs, but there are no hip hop guys who come to the punk shows. Maybe that will change.

MRR: You have been called "The Kings of the Stage." Is there any sense to that? Is this name a burden to bear?
We are not the Kings of the Stage...Well, maybe we are. Sometimes we are and sometimes we aren't, haha. Names like that really don't mean anything though—"number one," "kings," "most outstanding," etc. You really don't need to add terms like that to bands. It sort of kills them in a way. We are actually kind of sensitive. It feels uncomfortable having people calling you stuff like that.

MRR: That said, I know from experience that your live shows can can get pretty wild sometimes.
Each show is different. Obviously if a lot of people know you and come out especially to see your band, that can make for an awesome show. On the other hand if the audience is seeing you totally for the first time, that can be really cool too. I am just scared about playing at the same place to the same people month after month. That can get really stale. This is why I really want to start playing new songs, making new stuff happen, and breathe some fresh air into the band.

MRR: How have your shows changed over time?
We used to play a lot of shows. A lot. At the peak we were probably playing around ten or eleven shows in Beijing a month—about once every three days. In 2014 we played a bunch too, probably more than a hundred shows. Lots of them in School Bar. Touring too. It's 2016 now right? We have been playing a lot less this year. We are too busy making new songs, and the drummer doesn't have much time either.

MRR: What kind of venues do you usually play?
There used to be a lot of places to play in Beijing. Every year places close, but I guess new places always open up too. I first played with the Diders back in 2013 at Old What. Unfortunately, that place closed down a few months ago. Recently most of the shows have been at Temple Bar or School Bar. These two places are pretty important to us and the shows there are always fun. For bigger shows in Beijing there is Yugong Yishan, but with big shows like that you never know how they will go.

MRR: I heard that China's Mao Livehouse—"China's number 1 rock venue"—won't let you play there anymore. Why is that?
They like better music than our band. Tasteful music, metal, or more normal stuff. They don't like it too dirty or too wild. That's not to say we are too wild or dirty but compared to them we seem so. They are high and refined. We are low down filth.

MRR: In 2016 you had the chance to tour China with Jet Boys from Japan. Did this tour give you any new understanding about what "punk rock" is? Are there any unforgetable experiences that you could share?
We had heard their stuff before they came out, and even covered one of their songs. We still use it as our set opener. There used to be a Japanese drummer in Beijing called Takeshi Nakano. Now he is in Shenzhen playing with Disanxian. He introduced us to a bunch of Japanese bands like Mad 3, Jet Boys, Guitar Wolf, etc. Some of the big old school underground bands. We watched some of their videos. It looked like their live shows were pretty wild. At our first show playing with them in Beijing we found that their videos couldn't even begin to capture what the shows were like. It was such a rare opportunity to tour with one of the best underground bands around. Watching them on stage as well as just in life showed me a lot about what it is to be a musician and a punk.

My English is pretty shit so I can't really talk to Americans or whomever, but I can speak to Japanese or Koreans alright. There are a bunch of similar words in Chinese and Japanese, so we could communicate basic ideas no problem. To be honest though, that didn't really matter, just looking at each other I felt we had a pretty good understanding.

I remember the vocalist [of Jet Boys] went to buy souvenirs and came back with the fake money, flowers, rings and incense we burn as offerings to the dead. There is no way a Chinese guy would buy this stuff because of bad luck, but he didn't care.

Their bassist is a Yakuza guy with tattoos all over his back. He can do Judo really well too. He was always beating up the drummer. On stage, off stage, he would just lay into him, not lightly either. I remember when they were playing in Changsha and the bassist was attacking the drummer as usual, but the drummer just kept smiling and playing. We thought they were just joking around but when the show was over the bass player picked something up, I can't remember what, and started beating him with that too. The drummer just put up with it. The vocalist had been in the band for twenty years, the bassist for thirteen years and the drummer just for five. It seemed like whoever had been in the band the longest was the one you listened to.

MRR: If you had some money to make a music video, do you have any idea what you would want to make?
Actually, yeah. Recently I've been watching heaps of hip-hop videos with all the cars and babes and shit. We want that kind of stuff too. In life there is no way we can get those things, but in a music video we could feel like a player for a while. Haha. It's not that that I think its good to be like that, but you've got admit it is pretty badass.

MRR: You recently recorded some tracks for a split 7" with D.O.A. How was that? How does it compare to your previous recordings?
We recorded an EP. We were pretty happy with it. It had a good live feel. We put it out on CD but they are all sold out now.

We recorded two songs for the split with D.O.A. but we are not yet completely happy with them. Still want to change them up a bit. It is fucking cool to be able to put out a split with those guys though. I really hope they can come to China at some point, see what Chinese punk is about. Nevin helped hook up the split. He does a lot of work with getting Chinese and international bands in touch. Nevin helped us connect with D.O.A. and set up the recording session. It will be released as a 7" on his record label, Genjing Records. Genjing has helped put out a bunch of Chinese bands on vinyl, which is awesome. There is not really anyone else in China doing that.

MRR: Is there a single song, album or band that you can recommend for people overseas which can encapsulate Chinese punk?
I think it still has to be In3. The stuff they talk about is stuff that I've experienced personally. It's got a real authentic vibe. I've suddenly realized that punk and hip-hop are really just saying the same stuff in different ways. That's the real underground. Also, the songs "Yat Sang Ho Kau" by Mr. Danny Chan, and "Qingshu" ("Love Letter") by Mr. Jacky Cheung.

facebook.com/thediders

BASTARD OF THE NATION

An Interview with Spike of Demerit

Li Yang, known in liner notes and to fans of his band Demerit as Spike, has been a self-imposed outcast in the Beijing punk scene for the last dozen years. He moved from his nearby home province of Shandong to the capital after hitting college age, appeasing his parents with an enrollment slip for the Beijing Contemporary Music Academy in the far-southeast Tongzhou suburb. He mostly cut class, opting to hang with his cadre of fellow Shandong transplants living communally in a practice room / dive bar they ran called Raying Temple. Though there was already a booming punk scene in Beijing in the early 2000s, Li kept to himself in Tongzhou, a lone punk surrounded by his friend network of longhair noise hippies. Tongzhou at the time was a grimy and remote haven with cheap rent and plenty of aimless youth. Li slowly recruited a small Tongzhou punk circle—either convincing friends to move to Beijing or grabbing skaters off the street and converting them—and from that was born Demerit, a blistering metal / hardcore crossover band that has gone on to tour the US and Europe and had their debut album produced by Public Enemy's Brian Hardgroove. I was a roadie / night driver for a stretch of Demerit's tour in 2012, and one thing that sticks in my memory most clearly from that was the frequency with which Spike was asked how he played in a punk band in a Communist country. He would usually say some variation of "I guess the same way you play punk in a Capitalist one", adding that regardless of the political structure at the top, China has relatively recently adopted the same rapacious love of wealth, fashion and accumulation that the West minted long ago. After twelve years in the capital, Spike's now returning to his hometown of Qingdao (or Tsingtao: the city's best known abroad for its beer), focusing his efforts on exposing new bands from across China via his recently launched Dirty Monsters Club (DMC) label.

Introduction and interview by Josh Feola. Translation assistance by Emma Sun.
Photos courtesy Demerit and Xiao Bei.

MRR: How did you start making music?
That was in 2002, I was still in high school and I had just started to learn to play guitar. I had two teachers, one said I should keep practicing other people's songs, the other said I should only focus on writing my own songs. I liked the second teacher better so I started writing my own stuff.

MRR: When did you move to Beijing from Shandong? Why?
I came to Beijing before I decided to move here because it was a place I could see a lot of shows and get a lot of bootleg cassettes from Western bands. I didn't really know many people here back then, but I wanted to move here anyway.

MRR: Where did you live at the time?
Before I moved, when I'd just come to see shows I'd stay at friends' houses. I skipped school to do that. And I loved that feeling, and wanted to move here. So I went to see different universities around Beijing, but I didn't like any of them. Then I saw a school in Tongzhou, the Beijing Contemporary Music Academy. I saw students carrying musical instruments on their back. I didn't know if there were bands, but I thought it was an interesting place. The area just felt nicer so I decided to move to Tongzhou.

MRR: Did you actually study there?
On paper I went, yeah. But that was only for my family's peace of mind. In real life I was just hanging out with my friends, practicing, drinking.

MRR: How did you meet other punks or musicians living around Tongzhou at the time?
There weren't any at first. I called people and gathered them around. At first I called my friend Siyuan, also from Shandong, I told him this is a nice place and he should come over and hang with me. He was in Qingdao at the time. He had spent some time in Beijing before and wanted to move, but was hesitant until I moved first to check it out. Then I called Li Yangyang, another friend from Shandong into harsh noise, and I told him he could stay at my dorm. He's gay, so a lot of people were opposed to it, but I stood up for him. Then to meet more people I would stop random skaters on the street. There were not many people skating in those days, and I thought if I saw anyone on a skateboard, they'd probably be into punk and we could hang out. So I'd stop them and talk to them. That's how I gathered people around at first.

MRR: Siyuan and Yangyang and their crew would eventually launch the DIY venue Raying Temple. How involved were you with that and their NOJIJI noise label?
At the beginning it was just a rehearsal room. It started off as a bunch of bands, we wanted to do a compilation and call it NOJIJI ("no cock" in Chinese). It was a small rehearsal room, and the older people had the idea of turning it into a bar. So they started to do a few shows, charge a ticket price and everything, and then it later became a bigger place, a real bar. But by then I wasn't really involved, we were too different. The NOJIJI guys were more like hippies. They're really DIY, though. They made a lot of stuff on their own, books, magazines, CDs. I got more into just rehearsing and then going out into the city and playing shows, but I was also into what they were doing. I guess we affected each other.

DESIRE
KILL
TURES

MRR: How did Demerit start?
I really wanted to start a band for the longest time. First I met the drummer, who was a skater, Zhen Song. Then I had a friend from Tianjin called Zhang Ran, who's now the CEO of a huge music industry festival. He used to be a punk though. He introduced Liu Ke, who didn't have a band at the time but dressed like an old school punk, he had the mohawk and the leather jacket. So it was him, me, and the skater drummer we found on the street. We wrote a few songs, practiced a few times, then I got really sick and had to go home to Shandong for a while. After I came back to Beijing, Liu Ke told me he had to quit because he'd joined another punk band, the Believers, and they had a lot of shows. I was so pissed. I was really down for a long time, but then after six months I met our bassist, Xue Yang, and he was really great. He used to play nu-metal, but the day after he joined our band he got the mohawk and leather jacket too. [*laughs*] We didn't have a drummer when he joined so we practiced with a Roland TR-505 drum machine.

We heard about this great show in Qingdao that we really wanted to play, so I called my friend there, Zhang Ning, asking him if he wanted to play guitar with us for the show. We recorded three songs at his house and played the show, which was the first rock festival on the beach in Qingdao. Then we played our second show with the Raying Temple crew. After that we returned to Beijing, and still didn't have a regular drummer or guitarist. But then I convinced Zhang Ning to move to Beijing, and later we met a drummer, and American guy named Zac. That was the point where we decided that this was going to be the band, and we started to play every single show we could find.

MRR: Where would you play at first?
The bar we would always play at first was called Ziluolan, a small bar next to Beijing Normal University. At that time there were no real punk venues, all we could do was go to bars and ask if we could use their venue and put on shows ourselves. We'd usually have to bring all of our equipment and play in the afternoon, because at night the bars couldn't host shows, they just wanted to run their bar business. There were some more dedicated rock bars, like Old What Bar and 13 Club, a metal bar. Our first Beijing show was at Old What. We had to earn a reputation to get booked at bars like 13 Club, and we'd always have to play either first or last. A lot of older bands would bully new bands like us.

MRR: What Beijing punk bands did you like at that time?
I was really into Underbaby, one of the earliest Chinese punk bands. There weren't a lot of other bands that I was really into, because all of them copied too much, they weren't original enough. But I did feel like their hair and outfits were really cool, I didn't see that in Qingdao. [*laughs*]

MRR: Obviously you made your way as a band and have some pretty impressive career highlights. What was it like recording *Bastard of the Nation* with Brian Hardgroove in 2007? What was the biggest influence you took from him?
He gave us a lot of professional instructions. Back then as a band, all we wanted to do was make our music as tough and fierce as it could be. But his perspective was to make more people actually listen to our music, and maybe like us, so that we could continue making music in the future. So we fought a lot, we disagreed all the time. He had a different perspective from us. I knew he was famous but I'd never even listened to Public Enemy before. So he'd always call me a hotshot, because he'd never worked with anyone who would fight with him so much. But he really helped us a lot, even beyond music. He was really easygoing, and on the day he left, he knew we were struggling financially so he even left us with a few hundred kuai (about $50). He was really down to earth, didn't act like a big star.

MRR: What was the weirdest or most interesting part of playing Warped Tour in 2012?
What was really surprising to me was I never expected to see that many weird bands. I'd always assumed it was an all-punk tour, but there were all kinds of bands when we played, emo, metal, whatever. That was our first road tour, in China we always tour by train or plane. Everything was new and refreshing. On one stop we played on the same stage as Fear, just before them. That's a band I'd listened to after seeing *SLC Punk* when I was a kid, I never expected to see them live or play with them! We became friends with them immediately, we talked a lot with them.

MRR: You've also subsequently toured Europe. How was that compared to China or the US?
The shows in Europe were way more underground, probably because we usually played or stayed in squats. You see a lot of people living there who aren't even into music, that's just their lifestyle. We learned a lot about how different people's mindsets can be. We never went to any places like that in the US, and definitely not in China.

MRR: What kind of message or social ideas do you put in your music now? How has that changed from the earlier days of Demerit?
It's changed a lot. When I first started making music, there was a lot of impulsive anger without thinking. But now I do more thinking as opposed to just directly venting. When it comes to politics, the understanding I have of the world now…I realize that change is almost impossible. Now when I write songs, I try to talk about things that are more relatable. Maybe about humanity, or things around us that we can all relate to. Now I try to turn the things I see in front of me into a story, then turn it into a song. Before I'd write about really big topics, about changing the bad parts of the world outside us. Now I think that if we can't change the world outside of ours, maybe we can at least make more people think that *our* world is more interesting, and drag more people in.

MRR: You ran your own bar in Tongzhou for a while, DMC. Why did you open it? What were some highlights of its short run?
I first had the idea to open a bar in 2008 or 2009, but I didn't get a chance until 2013. We found a place in Tongzhou, it was me and a few friends. We gathered a few thousand kuai (around $1,000) and just did it. At first we really wanted to let the place be only about music. We thought there should be nothing other than a stage and equipment. But it wasn't that easy, we had to pay rent, so we started doing ticketed shows. Our first show got really crazy in the end. Everyone ended up on the roof, and we barely had a roof. So people were in the trees, and of course the police came. That's when I decided to have a few big shows every year to gather bands from outside Beijing, big punk shows. That became the concept for DMC. A lot of bands really supported it. They'd come out and play, and not ask about money at all, basically just play for beer. So it was a very equal environment. We would hold beer-drinking contests to decide the playing order. Each band would send out a representative to drink a beer, and whoever finished the fastest decided the order.

MRR: Your landlord tore DMC down last year, and now you've turned it into a label. What's your goal with that?
To do a label was also one of the things I always wanted to do. I had the idea after I opened DMC, in 2013. The first band I wanted to release was Strike Back. I really like them. Demerit invited them to tour with us in the past. I really want more people to know about them. It's hard because they're from Ningxia in the northwest, and they don't really have many opportunities to play shows like bands have in Beijing. I wanted more people to know

their music, so I put out a CD for them under DMC as a label. We don't make any money out of this, it's just an idea to gather a bunch of people to love punk in China and to help spread it. We're all friends, maybe having people listen to one band's music will lead them to another.

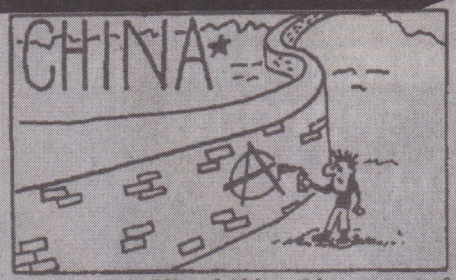
MRR: How have you seen the Beijing punk scene change over the last twelve years?
In all the time I've lived in Beijing, I was actually never really deeply involved with the "punk scene." Personally I'm not really into organization, especially when an organization is not about making music together, but about turning things into a standard. "If you're like us, you can come into the circle; if not, get the fuck out." I'm not into that. I know punk is about unity, but if unity means killing your individuality, then I'd rather have nothing to do with it. Demerit always had this problem with the Beijing punk scene. People say that we're distant from it. But the things is, for one thing, we do live really far away, and for another, there have been disagreements about what "punk" means. They always say that punks need to gather together, but I think that all interesting people can hang out together, drink together. We don't all have to be punks.

In 2004 there were so many people going to see punk shows. That was a good time for punk in China I guess. You'd see a lot of people dressed like punks in the streets. But over time it started to decline. A lot of people, after they graduated from college or passed their 20s, they got rid of it. But in the past few years, more and more people have started to go out to punk shows again. It looks like punk has made a comeback as part of the trendy pop culture. More people think it's cool. But people change all the time. Today they're punk, tomorrow they're whatever. And that's not a bad thing. Now young people here have way more access to really good music. There's so much music out there. It's not like back when I was starting, we only had a few famous bands to listen to. I think that's a great thing for people now.

MRR: Now you're moving back home to Qingdao. Why are you leaving Beijing?
It's because now, Demerit's members are so geographically distributed. We can't even practice in Beijing now, so I figured I might as well go back to Qingdao for a while. I know I'll be back eventually. It's not that different from when I was living in Tongzhou and commuting into the city. It's just a train ride.

MRR: How have you changed personally since moving to Beijing fresh out of high school?
Before I thought music was my entire life. Now I see music as part of my life. Everyone has their own lives going on. But one thing that stays the same wherever I am is that I wake up, I think about writing songs or what to express in my music. That's always the first thought.

Check out Demerit's music at demeritpunks.com and DMC's label page at artist.douban.com/m/dmc.



People's Republic of China- I know most of you have been wondering for years about what was happening punk-wise in the People's Republic of China. In '82 a record was released in France about a so-called chinese punk band, DRAGONS, but it appeared later that it was a complete hoax. This band never existed. China remained closed and mysterious. During my stay in Taiwan, I had the chance to meet Fang Lung-Hsiang who's currently working for a Taiwan record label, Rock Records, whose project is to record and release the rock bands from the People's Republic. Fang goes about every month to Peking and knows personnally all Peking rock bands. So I did an interview with him about the scene over there, but I'd like to give you first the list of all rock/underground bands/artists in Peking. All these bands except one, ADO, have chinese names. So in the list here I used the Pinyin phonetical system to transcript the names into Latin letters. I also put the english translation of the bands' names, when available. All these bands sing in Mandarin Chinese. So here's the list:

TANG CHAO (Tang Dynasty): A heavy metal band. They do a great cover of the internationale in Chinese. MIAN KONC (The Faces): rock. ZI WO JIAO YU (Self-educated): A punk band. HONG SE BU DUI (Red Army): A rock/rap/funk band. HU XI (Breathing): rock. CUI JIAN: He was the first rock musician in China to release a tape, in '86. He then after got signed by a major Co. (EMI) in Hong Kong and released two LP's and a split LP with WANG HONG. His music on these LP's is rock/pop, with sometimes Chinese or reggae influences. His latest album, "Jie Jue" (Solve) and his best so far was released in Taiwan as a tape and CD on a BMG substitute, UFO Records. "Jie Jue" is truly great, should I call it "traditionnal chinese blues and rock"? Very hard to define, very original music. The address of UFO records is: UFO records/ Nan Hsiang Rd Section 3; No.52; 9/F / Taipei 11510 / Taiwan (R.O.C.). You may be able to reach CUI JIAN and order his tapes/ CD through them. But rather use the Chinese characters address printed with this article. HUANG ZHONG REN (Yellow People): rock. YAN JING SHE (Cobra): all-girl rock band. HEI BA (Black Panther): a hard-rock band. DOU CI (?): ? XIN KONG QI (New Air): rock. ADO. KE YONG: a dissident musician. ZHU SHAO MING: the only hardcore musician in town. He listens exclusively to western hardcore tapes brought by foreign students. WANG YONG: a punk musician who performs with traditional Chinese instruments. Wild stuff. WANG DI: a female vocalist, musically pop, but great social lyrics. ZHANG ZU: a politically aware folksinger.

Now it's time for the interview with Fang Lung-Hsiang. I conducted this interview on the 7th of August, 1991 in the "Long Wall" coffee shop in Taipei. Thanx a lot to Sissey who did the hard translator job.

MRR: What is exactly your job?

Fang: I work for Rock Records, on projects involving bands in Beijing (Peking), China, and Hong Kong too. It's very young. Chinese bands styles. A big project. No record companies have done this before.

MRR: Is your company planning to release many albums?

F: At the end of this year we're going to release a compilation including all Beijing bands. Maybe next year there's gonna be more albums by the bands, the first one will be a solo album by HEI BA (Black Panther).

MRR: So how's the scene now in the People's Republic and in Beijing?

F: They started in the 80's. When China opened, changed the politics. Foreign students started there in Chinese universities. They took some tapes to China. The first rock musicians in China were official musicians playing dance stuff or traditional Chinese for their job. When they heard this western stuff they left their official job, their work unit, to form bands. So nowadays they are all unemployed. They didn't get jobs after that. They just play music in bands.

MRR: I was wondering, it's so hard in China, they earn so little money, music instruments are so expensive, how can they manage to buy the equipment?

F: It was very tough when they started. They just borrowed their amps and instruments from foreign students, and checked them out, then making their own ones for themselves, self-made. Then CUI JIAN got signed by a national record co.(China Audio & Video Co.) and released his first tape "Yi Wo Sui Yan". And so all the bands just followed the steps, finding music styles for themselves.

MRR: Is it possible for Chinese bands to give concerts?

F: They couldn't have concerts. They use to play in parties, just parties.

MRR: Private stuff?

F: Yeah. Actually supported by foreign students or foreigners who have a place for themselves.

MRR: You told me there's a punk band in Beijing called ZI WO JIAO YU (Self-Educated). Is there a punk movement in China?

F: Some guys who worked with CUI JIAN before. They broke up. Such guys are more into punk. But still a few.

MRR: What about other chinese cities like Guangzhou (Canton), Shanghai, Chengdu?

F: The scene is mainly concentrated in Beijing. Guangzhou has one band, but more into fusion, they're just session players for national record companies Chengdu just started. They can import a lot of stuff from Japan, Roland & Yamaha. And in Shanghai there was one band before, but they split. The rock'n'roll base in China is really in Beijing. There are some heavy metal bands in Inner Mongolia, though. And some single artists from Xian go to Beijing. You know, like a rock'n'roll paradise.

MRR: Is it dangerous to play rock music in China?

F: Actually it's OK, but just parties. The police don't know.

MRR: About your job in China, are you doing official contracts with the bands, and does the Chinese government know about it?

F: Everything is legal, but the problem for them is they can't give gigs. Rock'n' roll is banned in China. So it's really tough for the record companies to make money, the promotion, no gigs. But they will release the albums both in the People's Republic and Taiwan.

MRR: Can you give me more information about the dissident musician KE YONG?

F: He also stayed with the national performance band. He comes from there. He followed CUI JIAN. He was influenced by him. KE YONG fought with the police two times; also during the June 4th, 1989 (Tiananmen Sqaure) he was spied by the police. So he ran away, hiding in the mountains, and he's very supported by CUI JIAN. His attitude, behaviour, and the way he thinks is very alternative. He's very young, like 20 now.

MRR: And what's his style musically?

F: He's into punk; I mean, typically, and just adds some Chinese music in his music.

MRR: Is he playing alone or with other musicians?

F: He almost finished his album. He's got a producer called Wan Di. He had a band before working with other people. But maybe he's a problem. A problem kid, so everybody just leaves.

MRR: Was the recording clandestine?

F: No. Right now he's got no problems with the government. Actually Rock Records is working the very Chinese way. You know, personal relationships, they know some officers, you know the Chinese "guanxi", relationships between people.

MRR: Was KE YONG signed by Rock Rds too?

F: No. A Hong Kong Chinese did the recording, he's not from a production house. He just paid for KE YONG to record.

MRR: So his album will be released in Hong Kong?

F: It won't be released! It's just a recording. This Hong Kong Chinese recorded a lot of artists in China and talked with international record companies like Virgin, BMG and Rock Rds too,but he's asking for a lot of money, so he didn't make it.

MRR: What about girls in bands?

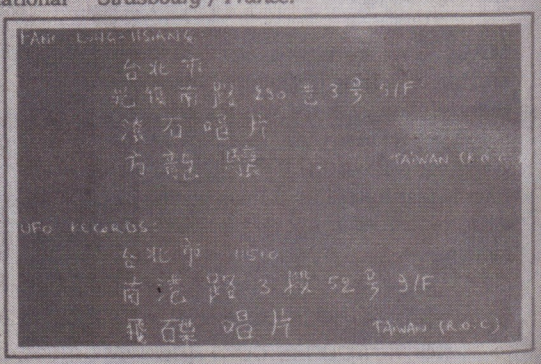
F: They got an all girl band called YAN JING SHE (Cobra), they play stuff like CUI JIAN. One of them is the girlfriend of CUI JIAN's bassist.

MRR: Will the Rock Rds albums be distributed exclusively in China and Taiwan or do you plan overseas distribution too? I'm sure so many people would be interested in getting the tapes or CD's...

F: We plan distribution in Japan, I mean especially in Asia. We have no plan, about Europe and North America. If people are interested in getting the tapes, they can write to me and ask for mail-order prices.

To contact all bands write to Fang Lung-Hsiang who will take the mail to China in one of his trips. Printing bands' contacts in the People's Republic may still be dangerous. Here's Fang's address: Fang Lung-Hsiang/ c/o Rock Records &Tapes Co.,Ltd/ Kwang Fu South Rd; Lane 290; No.3; 5/F / Taipei/ Taiwan (R.O.C.).

But as usual, you should better copy his address in Chinese characters. Thanx for your interest, Luk Haas./ 28 rue de Soultz/ 67100 Strasbourg / France.



BLAST FROM THE PAST

Selections from the MRR archives. Want to have all this and more at your fingertips? Write to archive@maximumrocknroll.com to get involved in our digitization and cataloguing project. Or send a tax-deductible donation to help us make it happen! See maximumrocknroll.com/donate for details.

MRR #179, April 1998

CHINA

Punk Rock with Chinese Characteristics

The Top 10 Concerns of a Chinese Punk Rocker

1. Where can I get a clean pair of socks?
2. Where is band practice?
3. Who is buying us some beer?
4. Where is the nearest bridge selling pirated CDs?
5. Who came first, Joey Ramone or Sid Vicious?
6. How many stickers can I fit on this guitar (that I borrowed from some heavy-metal guy)?
7. Where are we sleeping tonight?
8. Is there any good Chinese food around here?
9. How many people can fit into this bed?
10. When is my next shower? No, I don't really care anyway!

"Anarchy in the P.R.C." BRAIN FAILURE "If you are a punk in China, you have to fight for your life," says Liang Wei, the lead singer of 69. He should know because he could get thrown in jail if the Chinese government found his lyrics less than complimentary. But Liang Wei plays music anyway because he is one in a long line of Chinese revolutionaries, he is a punk rocker.

The first time I saw a Chinese punk show was in a little bar at the end of a long dark alley in the University District of Beijing. Liang Wei and a couple of guys in tee-shirts and jeans were guzzling down beer and bleating out tunes like, "City": "This city is a concrete forest and we are the animals." Meanwhile, half of the audience was booing them off stage, while the other half was looking estranged with arms crossed, waiting for the next blues or THE DOORS cover band to come on. This audience also happened to be the hippest of the young generation in China because at least they support the idea of live music over Karaoke. After two disjointed, but loud and original songs, the bar manager asked the band to please get off the stage (after all they so rudely jumped in, without invitation). Instead of getting off stage, Liang Wei told everyone in the bar to fuck-off in Chinese which roughly translates to, "I'll fuck your mother you stupid melon cow pussy." This was Liu Shi Hi Jiu Yue Dui or 69 at what was both their first show, and their first band practice. China didn't know it at the time, but these three rude and ruthless young men just introduced her to the world of punk rock.

This past year, Beijing has witnessed a Chinese punk rock explosion. From one band called UNDERGROUND BABY, who released their song "All the Same" on a compilation put out by Magic Stone Records in the summer of 1996, Beijing is now blessed with a handful of bands pounding out punk rock music including: NEW PANTS, BRAIN FAILURE, 69, CATCHER IN THE RYE, COLD BLOODED ANIMAL and UNDERGROUND BABY. In a country where "Yesterday Once More" by THE CARPENTERS is still the all time rock and roll favorite, China's young punk rockers are quite a remarkable group of social outcasts.

In China, punks with blue hair and piercings do not look "cool" or fashionable roaming around on the street, nor do they gain the respect of the average teenage girl. They look like fucking freaks who should be locked away. But they don't care, they do what they want anyway.

"When people see me out on the street they often can't believe that I'm Chinese. When they ask me where I'm from I just say, Mars," says Gao Yang, drummer of 69 and UNDERGROUND BABY and bassist of BRAIN FAILURE. Xiao Rong, the singer of BRAIN FAILURE, who is only seventeen and has dropped out of school to play punk rock music, sports a mohawk because it is "punk in the extreme," he says.

Chinese punkers are unique for many reasons including their lack of outside musical influences, and the tightness of their community. Because the community is so small most musicians play in several bands, so people really have to stick together. There are so few musicians around that people are forced to help each other improve their skills, and play music together instead of competitively. As a result, the scene in Beijing is truly based on creative principles in which musicians strongly influence one another. For example, Li Peng, who plays the drums for BRAIN FAILURE couldn't play the drums at all seven months ago. Li Peng was the ripping guitarist for 69, not a drummer, but who else was going to play?

Most importantly, to be a punker in China is to go against the grain politically and socially which means taking big risks. Bands sing about political and social issues because they believe that although punk rock is musically simple, message is imperative. Chinese punkers take their responsibility for being socially conscious very seriously, and by doing that in China they take much bigger risks than bands in the West. Likewise, the music they make is all the more authentic and passionate for the risks they take. "I think punk means something very different in China than in the Western world. Chinese punks, have to face real life... For punk music to have meaning, it has to touch on the political. The music is very simple, but we have to be smart with our lyrics and influence other young people because as a single person, you don't have any power against the government," says Liang Wei of 69.

Punk rockers in China use their music in the most underground way to affect social change, by interacting with other young people face to face. Even if they even had the opportunity to be mainstream like so many punk bands in the West, it would be too dangerous. "In China you are considered a traitor if you criticize the culture or the government, but we know that we are the real patriots," says Gao Yang.

"Mommy, daddy, grandma, grandpa, why won't you let me go out and play? /Teacher, teacher, teacher, teacher, why do you always treat me like shit? /Doin', doin', doin' time!" BRAIN FAILURE. With a few exceptions, most of the punk rock musicians in Beijing have dropped out of high school, and many live in conflict with their families. "My father doesn't pay attention to the music I make, but he thinks I'm a playboy because I have a foreign girlfriend, smoke cigarettes, put my feet up on the couch, and play music. He thinks my brain is empty because I don't go to school, but as long as I don't talk back, he doesn't care," says Xiao Rong.

"We never go to school/ Don't try to teach us/ We're bad and if you try to teach us/ We'll become even badder." BRAIN FAILURE. Perhaps because staying in school in China demands so much conformity, many artists and free thinkers don't finish. When you are on the margins of society, it is not as easy to ride the fence

as in the West, you really have to take risks and be on the margins. "School is all about rules and punk rock music is about breaking the rules," says Gao Wei, the lead singer of UNDERGROUND BABY.

"When I was a child I sat on this doorstep waiting for mom to come back/ Thinking she would come back soon/ I don't have a simple mind anymore/ I don't know who I am anymore/ Tomorrow will get better/ But when tomorrow comes we'll be old." UNDERGROUND BABY.

At the end of a long, narrow alleyway in the oldest neighborhood in Beijing, coming from inside a traditional courtyard style house, punk rock drum rolls are often heard. This is **Bai Hua** (meaning one hundred flowers) or "crash pad" to local punks. Bai Hua is where it all began a few years ago when Gao Yang and Gao Wei, started UNDERGROUND BABY, China's original punk band. Inside the two room flat is where the brothers first lived on their own and began experimenting with music, and it is where bands still have the opportunity to hang out and rehearse songs. The inner room is converted into a sound-proofed rehearsal studio, while the outer room provides a mattress for homeless punks. The walls are covered with graffiti in English and Chinese like "100% Punk Rock" and "Kiss My Ass." Bai Hua is a place where musicians like Li Peng, who have left their families and live on next to nothing to play punk rock, go to sleep at night. Li Peng comes from a small suburb outside of Beijing where he and Liang Wei originally thought of starting 69. "If I wanted to play music, I had no choice but to leave the town I grew up in. Nobody there understands me, my parents think I'm a freak," Li Peng says.

Even in Beijing, Li Peng is an outcast. In China, without an official residence permit, you can't just move to a new city, and without an official job, you can't get a residence permit. So, Li Peng does it punk rock style. "When I go outside, I wear a hat to cover my blue hair. That way, I'm not asking for trouble," he says.

Chinese punkers definitely have their very own, very classic sense of style, including fashion favorites such as tight jeans, converse high tops, and doggy chains. At the same time, it is common for the band members of BRAIN FAILURE show up wearing Mao buttons, armbands and other Red Army Guard paraphernalia as an acknowledgment of Chinese history. "Punk is not new to China," says Liang Wei of 69. "Thirty years ago China saw a punk movement. In the 1950's and 1960's the Right Party was made of intellectuals who thought there was something wrong with the government. They weren't hooligans, they just respected themselves and wanted to right the things that were wrong with society. Maybe they had a different name, but they were still punk," Liang Wei says.

In recognition of the relationship between past and present, many of 69's songs are written to the tune of songs traditional Chinese music. 69 is now working on a song called "Your Story" based on the style of Peking Opera. Many of their songs use tunes from the Cultural Revolution in China. Ironically, during that period of Chinese history young people were only permitted to learn a certain set of nationalistic songs, and could get in serious trouble for listening to Western music. Today, the members of 69, influenced by Western music, play their own songs to the same tune. "Lenin said, 'If you forget the past, you won't know the future.' This is especially true for China because China has such a long, painful history. Rock and roll came from the West, but we can mix it with Chinese culture to create something new and very different," says Liang Wei.

"I can't see the sea/ I can't see sky/ I can't see the sun/ I have no food to eat/ I have no clothes to wear/ I only have music." UNDERGROUND BABY.

In China, it's not very easy creating a space where punk music can develop. Most of the time, bands have nowhere to rehearse, make no money for playing shows, and little or no hope of being signed to a record company. The only rock-n-roll record companies that sign Chinese bands are based outside of the mainland, so there is little hope of establishing an underground or punk rock record company in the near future. This is a tough future for bands to face because their only shot inside of China is signing on to a pop label. "For the future of punk in China, I just hope that it will be known, it will be a category of music. Now there is only pop music. Pop music is a declaration of the government leaders' organ. It's fucking boring. Sing a song for the government," says Liang Wei.

In the beginning, 69 and BRAIN FAILURE had no place to rehearse and few instruments, so they would take over bars, or go along with the few existing punk bands and play between sets. Most bars in Beijing cater to businessmen and likewise were not concerned with supporting a punk scene, or showcasing less than polished acts. At one bar in particular, the owner was notorious for throwing BRAIN FAILURE off stage. That is how they came up with their first original song. "There is a stupid cunt standing across from me watching me/ There is another stupid cunt standing next to me, watching me/ But I don't care/ I'll still play."

Things are changing here as quickly in the punk scene as in the rest of China. Last year came the first foreign punk bands ever to rock out in China. It all started the summer of 1997 when British punk band PREGNANT MEN came to Beijing. Then, in November, three more bands came to Beijing to start their China tour. The bands included 100 LOTS and ENVY, both from Japan, PRIDEBOWL from Sweden, and a representative from Lao Dong Records, in Hong Kong. The visiting bands played three nights of shows along with Beijing bands UNDERGROUND BABY, BRAIN FAILURE, 69 and CATCHER IN THE RYE. Although at times it was rough for the visiting bands to get accustomed to Chinese living (particularly the pig intestine soup that the drummer of PRIDEBOWL would rather starve to death than eat) the exchange was both musically and culturally positive. Johnny, the representative from Lao Dong Records, was impressed by the Beijing bands. "Their sound is really unique, not like anything outside of China. Much more old-school. They don't have many outside influences so they have to create their own style, and that is really punk rock!" he said.

Although the crowds weren't always big, and none of the bands got paid, the Chinese bands listened intently to what the foreign bands brought from outside. "They were totally cow pussy!" (meaning fucking awesome!) says Gao Wei of UNDERBABY, "I have never heard anything like that before, not live."

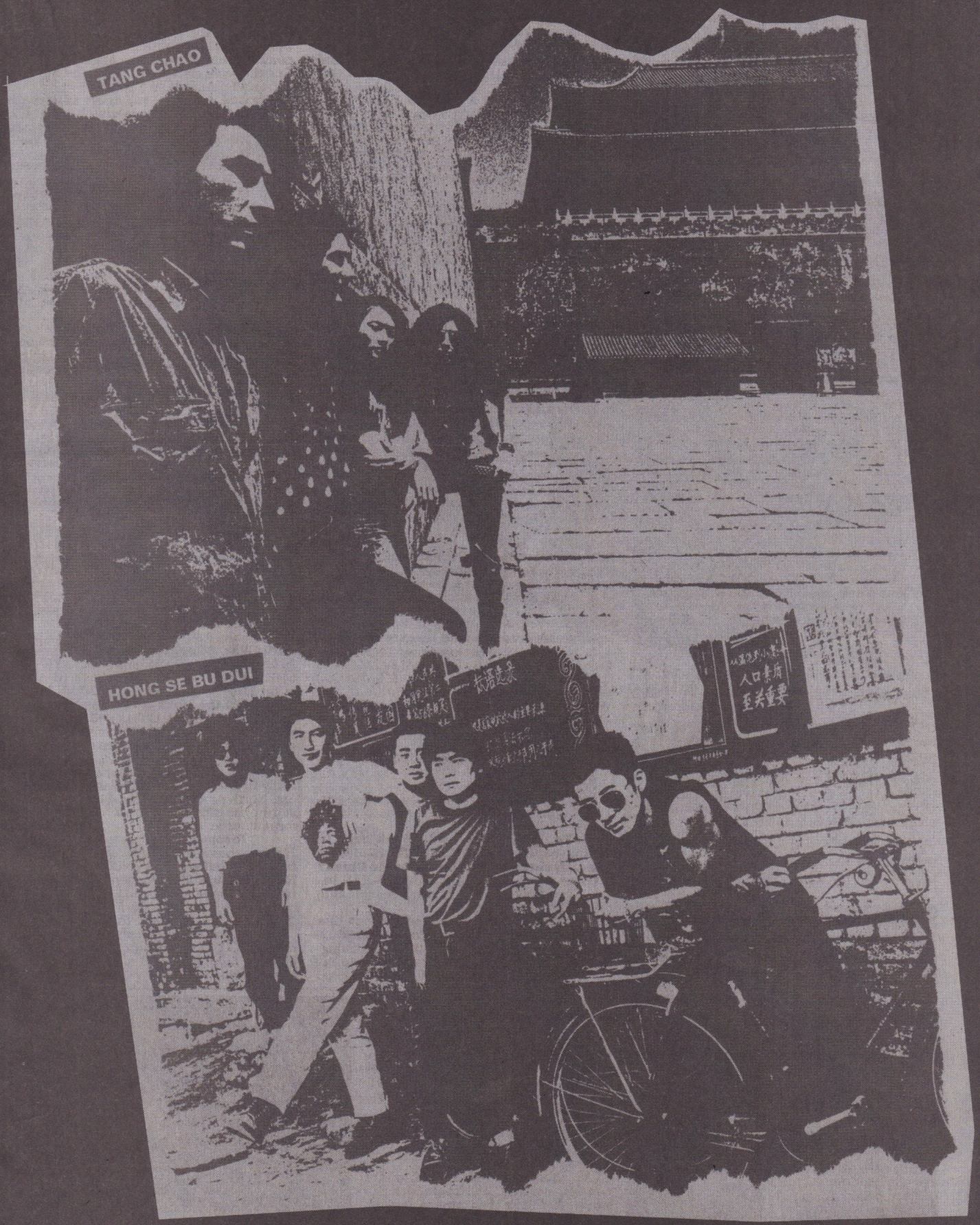
This new generation of Chinese musicians didn't grow up watching MTV. Gao Yang says that there was never any such thing as a live music concert until he was at least eleven years old. Chinese punkers grew up in a society so totally closed to outside influences, that the recent influences which have come from the outside really make an impact. "The first time I heard punk rock was "Rock and Roll Swindle" by the SEX PISTOLS. I heard the song "Go Johnny Go" because You Dai (a local DJ) played it on the radio. I remember thinking, "Fuck, this is so cool!" It wasn't sugary like most of the music you hear in China, it was powerful and insane," says Xiao Rong.

"We and our fathers walk down revolutionary road. Our generation is a movement that needs power," 69.

Power is exactly what defines punk rock music for Xiao Rong. "Punk rock is the most powerful form of music around. I always play with my guitar below my dick. Sometimes I even make mistakes because my guitar is hanging so low, but I like it that way. When my guitar is low, I can use my power and use my anger. If you are a punk, you use your anger, you have a fist in your brain that needs to beat down the fucked up things about society," he says. Luckily, the Chinese government probably isn't aware that punk rock exists. As for the future of punk rock, Xiao Rong muses, "If the movement grows, and we have a big, huge concert, and everybody's hair is green... that could become dangerous." By Anna Sophie Loewenberg.

Contact Gao Yang (UNDERGROUND BABY) at: Beijing Shi Xin Jie Kou/Dong Xin Kai Hutong №21/ Beijing 100035/P.R. CHINA.

Opening graphic by Liang Wei


TANG CHAO
HONG SE BU DUI
人口素质
至关重要

CHINA

Hong Kong: All the now legendary punk bands in Hong Kong like **THE CONVICTED**, **REBEL ROCKERS**, **CREEPING JESUS**, and **THE ADAPTORS** have split up many years ago, but the most important band, **BLACKBIRD** (c/o Guo Da-Nian / P.O. Box 25244 / Harbour Building / Hong Kong; e-mail: blkbrd@tribal.com.hk; fax (852) 2984 1964), is still more active than ever. Actually their latest (5th) album, "Uniracial Subversion", (self) released for the first time on CD in 1995 is now totally sold out, but the band is currently working on its 6th album, "Before The Storm", which hopefully will be out when you'll read these lines. A double CD comp of their earlier material (so far available on tape only) should also be out soon. And last but not least, a 7" EP, "Shendaruan", will be out end of August '97 on my own **Tian An Men 89** records in France. Limited to 500 copies, it will be the first BLACKBIRD vinyl release (apart from tracks on comps). BLACKBIRD played a series of shows this year, including the major one at Hong Kong's Space Museum on June 29th, a day before the take-over by China. They were joined for this show by a Macau avant-garde dance troupe, **COMUNA DE PEDRA** with a very symbolic and ironic show mimicking Chinese revolutionary ballets with a background of BLACKBIRD noise and collages, a solo guitar-vocals performance by BLACKBIRD's drummer, PETER SUART (who's got several CD's out of his solo performances; rock songs, folk songs, blues songs and theatre antics... check out his "Rock'n'Roll Blood" album), a set by a promising new band **THE CHANNEL** (contact: the-channel@bigfoot.com), and a performance by **ANTHONY WONG**, a figure of HK culture (for his participation in movies and different things) and long-time friend of BLACKBIRD. ANTHONY WONG released a CD of provocative punk (and I mean PUNK!) songs in Cantonese last year on Rock Records. It's titled "Underdog Rock". BLACKBIRD and like-minded activist friends have formed a collective called **Artivist** aiming at propagating alternative ideas/experiences, and distributing the members' productions. Check out their website for further info, http://www.tribal.com.hk/artivist. They organized a Symposium on June 29th about "The Ecology Of Freedom In A Special Region" with the participation of local NGOs, citizens, a former political detainee in China, and overseas friends.

An interesting Hong Kong Chinese band, mixing punk with other styles and Cantonese lyrics is **MIDNIGHT FLIGHT**. They have 2 CD's out, one on Sound Factory Records, one on Dim Sum Records, titled "Bastard" (contact: MIDNIGHT FLIGHT / Flat 23 / 2/F / Chung Hing Building / Chung Wui Street / Tai Kok Tsui / Kowloon / Hong Kong; e-mail: mediabg@hk.super.hk; Website: http://www.88.com/mediabank).

One of the famous record labels for underground music in Hong Kong is **Sound Factory** (Sound Factory / 3rd floor / Seaview Centre / 139-141 Hoi Bun Road / Kwun Tong / Kowloon / Hong Kong; e-mail: sfactory@speednet.net). They released quite a lot of industrial (like **XPER.XR**, who self-released in 1990 the last vinyl record ever made in HK, a 12" EP limited to 150 copies), avant-garde, local indie rock (like **AMK** or **JUNO**) and Guangzhou avant-garde rocker **WANG LEI** but unfortunately they're going to stop production as (according to their manager, Henry Kwok) they failed to succeed in the local market and kept losing money. If you're interested, hurry up! Another indie record company, **DIY Records**, after several very interesting CD's (2 Beijing Chinese rock compilations titled "Shen Zhou Yao Bai" 1 & 2; the first album by grunge thrashers **ANODIZE**, 2 CD's by local guitar-rock/garage band **HUH?!**) finally gave up to financial pressure and were bought by Sony Music, then sold back to Music Communication, a refreshing mix of Mongolian and Chinese traditional, along with straight rock stuff. His 4 albums or so were released by **Wind Records** in Taiwan, a label who has other interesting stuff on its catalogue, like Chinese rock comps (for instance "Yao Gun Zhi Lü", "The Rock Brigade" including the thrashcore band **MING JIE**/"Thought Limit") or the experimental **NOMAD** band featuring Tibetan and Chinese musicians (Wind Records / 5F, No.14, Lane 130 / Min Chuan Road / Hsin Tien / Taipei / Taiwan R.O.C.).

The now famous Beijing all-girl band **COBRA** (**YAN JING SHE**) released their first album (on Jin Die/China Records). In Guangzhou outstanding bands are **MANG LIU** ("Blind Trend"; Luke from MANG LIU is about to start his own underground record label to release limited editions of local bands' CD's with the help of a home CD recorder!), **UNDERGROUND VELVET** (!) and **MONKEY IN THE RAIN**. The scene there is evolving along music bars like **360°** (contact: Zhang Bo / 360° Bar / Tianjin lu No.60 / Guangzhou City / China; phone: 1392291475-mobile/83579688-bar) or the **April** bar near Zhongshan University in Guangzhou south. Bands who want to play there can probably arrange something. Contact Zhang Bo for such needs, he's the guy who knows everything about rock/underground in Guangzhou, and he speaks perfect English since he spent 4 years in the States. If you hang around Tianjin street/Zhongshan East road in Guangzhou in the evenings you might be able to meet local skaters/bikers/punks etc.

The Chinese rock godfather/legend **CUI JIAN** is still playing despite hassles by the authorities after his latest CD "Eggs Under The Red Flag" containing lines such as "We are eggs under the Red Flag. They are like a steel knife, they have the strength, we are like eggs, we are fragile. But we contain life, and they are just empty and cold"... Needless to say, this CD is banned in China but you can find it on Japanese (on East World Records) or Hong Kong pressings (but the latest for how long?). You can also try to get in touch with the scene in Shenzhen (on the border with Hong Kong), bands planning to play in Hong Kong could possibly play here as well. Contact: Ned Au / Sonic China Productions / Room 408 / Block 3 / Honggang Huayuan / Nigang Road / Shenzhen 518024 / China; fax: (86) 755-2411243. If you plan to go to Guangzhou, don't worry about food, as this is the Food Capital of China, and you'll find everything from vegetarian to dog and cat meat.

Taiwan: OK, I was last in Taiwan in 1991 and didn't go back this time, but still I gathered a few updated news about the punk scene there. Veteran punk bands like **DOUBLE X** or **DRAGON HEAD** and the **Woodentop Pub** are long gone (the DOUBLE X album was reissued on CD, by Index/Crystal Records, who went out of business since). New bands have taken their place, especially **LTK COMMUNE** (ZUO SHUI SHI GONG SE in Mandarin, but I heard they prefer to use the Taiwanese name, which I don't know; one CD out on Friendly Dog Records), **GROUPIE** (GU ROU PI in Chinese, literally meaning "Bones Meat Skin", one CD out on Friendly Dog too) or **BE QUIET** (a few tracks on comps). Nowadays the pub for underground/punk in Taipei is the **Scum**. Two interesting compilation CDs were released by the Friendly Dog label (fax: (8862)7551998), titled "Underground Music In Taiwan" 1994 and 1995 editions). Another cool compilation was released by Magic Stone (6F, No.3, Lane 290, Kwang Fu South Road, Taipei, Taiwan; fax: (8862)7730065). Its title in Chinese means "The Farewell Of The Portuguese to Southern China Before The End Of The World", (wow!) and it includes LTK COMMUNE, but also cool punk songs by **SISSEY CHAO** (former vocalist for DOUBLE X). The only all-girl Taiwanese punk band, **LADYBUG**, self-released their first CD album (a brave initiative!). Fang Lung-Hsiang, formerly in charge of A&R in Beijing for Rock Records (see his interview in MRR December 1991 issue) has now created his own label, Hardcore Pop (see contact info in the China report), and his first release is a CD by the Beijing punk/experimental band **THE FLY**. The trouble for all of you who can't read Chinese is that most of these CD's are in Chinese only, including band names, addresses, etc. So good luck (or learn Chinese).

A good magazine for local underground music (in Chinese) is *Pots*. You could try to contact its editor-in-chief, Sun Chung Huang at these numbers: tel. 2367116, fax. 2367674, (Or e-mail: pots@pots.wcjc.edu.tw). This latest news from the "Kingdom of the Middle" was reported to you once again by: Luk Haas / 28 rue de Soultz / 67100 Strasbourg / France

According to our database, we have the following Chinese records. Have something that we don't and want to make a tax-deductible donation to the largest collection of punk records in the world? Write us: archive@maximumrocknroll.com.

– V/A – *Don't Forget the Punks of Bangkok* LP (Gothic Gospel, 1991)
– BLACKBIRD – *Shendaruan* EP (Tian An Men 89, 1997)
– DONGFANG HONG (EASTERN RED) / LA HAINE – split EP (Tian An Men 89, 1997)
– V/A – *Oi! ...Rare and Exotica* LP (Teenage Rebel, 1997)
– V/A – *10,000 Years Punk* EP (Tian An Men 89 / Xiandai Gongren Changpian, 1998)
– SMZB – *Wuhan Punk* EP (Nasty Vinyl, 2001)
– ANARCHY JERKS / BRAIN FAILURE – split EP (Broken Rekids / Lei Feng, 2002)
– FAN ZUI XIANG FA – *Garbage* EP (Crapoulet / Depraved & Devilish / Genjing / Kawaii / Tenzenmen / Up The Punx, 2011)
– DEMERIT / SS20 – split 10" (Genjing / W.I.F.A.G.E.N.A., 2011)
– GOURIDE – LP (Yanzhaomen, 2012)
– THE INSTIGATION – *Foreign Moron* EP (self-released, 2013)
– FISTULA – *Northern Aggression* LP (Patac, 2013)
– LIBYAN HIT SQUAD / ROUND EYE – split LP (Ripping, 2013)
– THE INSTIGATION – *No Way Out* EP (self-released, 2014)
– FORESTS / WHITE LODGE – split EP (Gary, 2014)
– DUNG / SMZB – split EP (Genjing, 2015)
– LITTLE MONSTER / NEGRO LEO – split EP (Genjing, 2016)

SMELLY FAMILY

Punk Rock, Bln

Back From A Void
10" vinyl + download
smellyfamily.blogsport.de

DEAD TANK

Knife Hits "Eris" LP
Hardcore melodicism and rhythmic depth unparalleled since the likes of Pg.99. Chaotic hardcore, echoing the 90's, but with a call towards the future. Members of Backslider. and Fuck SS.

Ascend/Descend "Murdock Street" 12"
Boston HC with a d-beat edge.
Members of Lunglust, American Nightmare.

Uninhabitable "s/t" LP
Dark crusty punk metal from Asheville, NC. Caustic female vocals. Downtuned guitars. Ex-Kakistocracy

Cloud Rat "Discography" 2xCD
The 2010-2015 output of fierce grindcore from this MI band, spawned from the urgencies of punk and metal.

Bleed The Pigs / Thetan split LP
Two of Nashville's finest grind outfits on one colossal release. Fifteen politcally astute and furious tracks with top notch DIY packaging (vinyl etching, poster, patch, screened covers..)

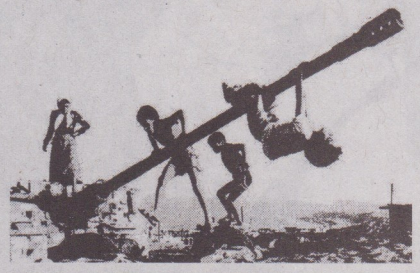
Soon...

Worsen "Grand Scheme" Tape

US ORDERS OVER $60 GET FREE SHIPPING.

Huge distro with daily additions, and over 1,000 records/shirts!
Free downloads from our label releases!

deadtankrecords.com



ANTITHOUGHT
ANTITHOUGHT
ANTITHOUGHT
ANTITHOUGHT
ANTITHOUGHT

The Letdown
HC FROM ST LOUIS'S FINEST!
LP and CD

collision course records .com

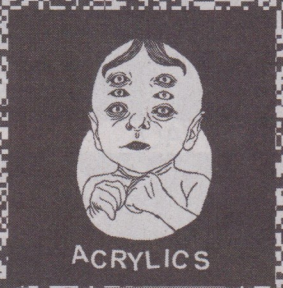
NeckChopRecords.com

November releases to cure your Halloween hangover.....

WOODBOOT
"Krang Gang" LP

Erik Nervous
"Teen Distortion Art Junk Music" 7"

Beta Boys
"After Dark" 7"



Acrylics
S/T" 12"

NECK CHOP RECORDS

Plus upcoming releases from:

Bleeding Gums
Lost System
Warm Bodies
Cereal Killer
Beatniks
And More...

@Neckchoprecords

NOT DEAD YET TORONTO, CANADA

PHOTOS BY ALEX KRESS AND ANGELA OWENS

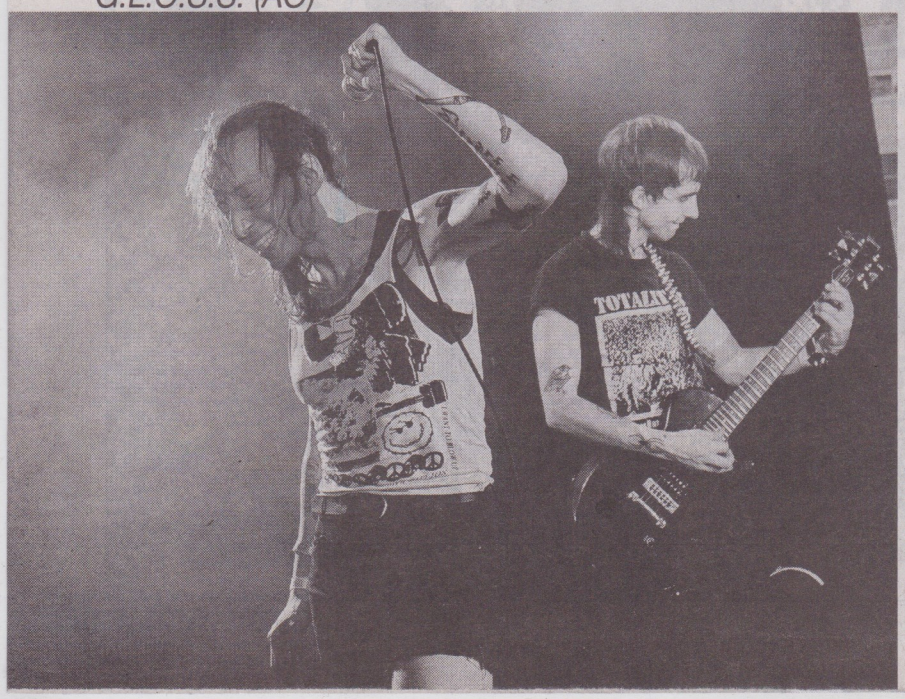
ARMS RACE (AO)

FIREWALKER (AO)

ANXIETY (AK)

EXOTICA (AK)

G.L.O.S.S. (AO)



SIEVEHEAD (AO)

HARAM (AO)

STUCK PIGS (AO)

PRIMAL RITE (AO)

EXIT ORDER (AK)

MOVIES

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

We are always looking for films to review. If you made one, send a copy to PO Box 460760, San Francisco, CA 94146 USA. If your film is playing in the San Francisco Bay Area let us know at carolyn@maximumrocknroll.com. We will go see it.

I'M LIVIN' ON CHINESE PUNK

As we look at Chinese punk this month, I can't help but think that it is amazing that every punk starts out the same. No one can ever fully articulate exactly why they got into punk. I try myself, but it seems to come down to "I like it." Chinese punks are no different. Though the scene started later than here, with bands forming in the '90s, all the same elements are there. Here are a few documentaries about punk in China to get you going. Most are available streaming on the internet or elsewhere.

Never Loose My Fist is mostly the story of Wu Wei. He was a teenage troublemaker who lost respect for his teachers after an incident where one of his friends was almost raped. He started playing music when many of his friends either went to jail or had succumbed to drugs. He happened to see an ad for music lessons at a Beijing college. Unlike the common punk stereotype, he took classes and learned to play guitar.

Wei started the band SMZB and moved the band to his hometown of Wuhan. The town was as small and boring as most suburban towns. SMZB played shows where ever they could. Soon there was a group of punks who not only went to the shows, but started forming their own bands.

One such punk was Kang Mao. She loved going to see punk bands. She is seen pogoing like mad at shows and jumping on stage to sing along. She and some friends decided to open a bar. Mao would book bands she liked, but of course the punks had no money. Mao would give them free drinks and in return they would destroy the place. The bar didn't last long. Her parents gave her an ultimatum, give up music or they would cut her off. She chose music. Now she fronts the Beijing band Subs (interviewed in this issue).

Being political in China is not an easy thing. Wei is very political. He sees it as his responsibility as a punk to speak out against the government. As American punks we take it for granted. However the Chinese government censors music. When SMZB was asked to play a festival in Nanjing, the government cut five of the ten songs in their set and told them not to speak between songs. Wei ended up playing one of the banned songs causing the censors to slap the band's manager. It probably could have been worse.

Never Loose My Fist doesn't completely idolize Wei. His personal life is also discussed in detail. He married one of SMZB's drummers Hu Juan. He was not a good husband. Other SMZB band members kind of brush his behavior off, making such enlightened statements as "since Juan is a woman she wanted material things that Wei could not give her." Juan does not come off that way in the film at all. Working on his personal politics should be Wei's next goal.

There is a brief shot in **Never Loose My Fist** of a CD and cassette with a big gashes cut into them. I know them as "cut outs," either promos or overstock copies sold cheap when the record doesn't sell well. In China they are called "scrapped." **Nirvana and Pulp, A Story of Scrapped CDs** is a short film that explains the phenomenon.

When record companies can't sell their CDs they cut them to "destroy" them and ship the remains to China. They are considered trash, but music fans didn't see it that way. They started to buy them. The Chinese government bans Western music and import CDs are expensive. These CDs and cassettes were an inexpensive way to hear a variety of music. The scrapped CDs would still be playable since the music is recorded on CDs from the inside out. Perhaps the last one or two songs would be lost, but the others would play. Collectors would buy them depending on how deep the cut. They would also repair the cassettes so they would play.

Although **Nirvana and Pulp, A Story of Scrapped CDs** never explains why this trash is sent to China in the first place, I did see a newspaper clipping in one shot that said the CDs were going to be used to repave roads. One collector mentions that scrapped CDs are technically breaking copyright. However, he also points out that without them most people in China would not have heard these bands. It's a conundrum I am sure the record labels do not like.

Beijing Punk takes a look at punk bands in 2008. It starts out amusingly. The director Shaun Jefford, who is Australian and does not speak the language, goes into some Beijing shops asking where the punks are. The people he asked are dressed in punk-ish attire, but have no idea about Chinese punk. Eventually Jefford makes it to the club D-22 where the punk bands play. So there are punks in Beijing after all.

Jefford interviews members of the bands. He follows them to their homes, their rehearsal spaces and watches them perform. MiSanDao are a skinhead band. MiSanDao likes to get drunk on booze and codeine cough syrup. They emulate their UK counterparts. Although singer Leijun claims to not be a Nazi skin, he calls Hitler a great artist and refers to the Holocaust as a mistake. He also states that Chairman Mao was a great man. If Leijun ever became Chairman he says he would make all drugs free and have punk festivals. He also makes the insightful comment that Dr. Martens and Fred Perry are now made in China instead of England. **Beijing Punk** spends a lot of time with MiSanDao.

Also of note is Demerit, an English '77 style punk band. They live in a rundown apartment and say they have no interest in fame. Their album gets delayed due to the government censors. Hedgehog is an indie rock band. Their drummer Shu Lu Atom is petite and cute, but drums like a wild woman. She's fun to watch.

The bands of **Beijing Punk** may not be pushing the boundaries of punk, but it is always interesting to see what is happening at a certain time and a certain place. **Beijing Punk** captures a slice of the 2008 Beijing scene. It's another slot on the expansive punk timeline.

Joyride Of Europe is the sequel to **Wasted Orient**. If you haven't seen that documentary you should before watching **Joyride Of Europe**.

Joyride Of Europe follows the band Joyside as they tour Europe. If you've ever been on tour with a band you know how boring touring can be. This film captures all the tedium of it. There is the endless driving, the bad jokes, the goofing around, the smoking and the drinking. Strangely there is little musical performance. Even more oddly the band has mellowed out. Their songs now resemble later period Johnny Thunders' solo work.

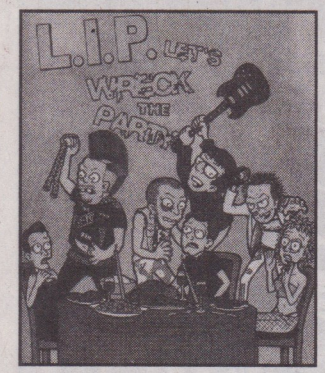
In **Wasted Orient** Joyside proclaimed admiration for Jim Morrison. In **Joyride Of Europe** the band visits Morrison's grave in Paris. **Joyride Of Europe** is for fans only.

Dragon City is a short fictional film about the band No Name. The band is living in a time after a nuclear war when money is worthless and the remaining inhabitants scrounge for food. The band is on the move after the death of a friend. They meet up with a guy who lives in an abandoned nightclub. Fortunately, all the equipment still works so the band sets up and plays. The music attracts other lost people living across the wasteland. Punk rock is born anew.

Dragon City claims to be "the first punk rock movie ever produced in the People's Republic Of China." As such I was kind of surprised to listen to the director's commentary and discover that director Darryl Pestilence is an American. The film is mainly a showcase for the music of No Name which is anthemic pop-punk meets Oi! and sung in English. Also included on the DVD are music videos and live performances from the band as well as other short films from Pestilence. (mvdvisual.com)

BOOKS

We are always looking for independently-published books to review.
Send a copy to PO Box 460760, San Francisco, CA 94146 USA.
Write to books@maximumrocknroll.com with any questions.



Life is Posers:
***Let's Wreck the Party* and**
The First Four Years
by Mike AKA "Rufio"

So I'm reviewing two larger collections of this guy's comic strip, *Life is Posers*. It's all the same comic Strip / universe with the same characters. It all takes place in Poserton, which has a sister town Fakerton, presumably this comic world's answer to *The Simpsons'* Shelbyville. *Let's Wreck The Party* even has it's own glossary for slang and terms used in the comic.

Poserton is a college town, and the whole cast of characters are various archetypes: punks, frat bros and so on. This comic grew on me. At first glance, I thought I wouldn't be that into it. There are so many comics basically making punks into bad stereotypes that the punk community just seems to sign off on. Y'know: like drunk punk dumbasses being dumb and it's funny and whatever. I thought this would be like that, but once I read it, I was won over by the satire and good gag writing. Sure it's a *bit* that way, but the writing satirizes everything and everyone, not just the punks.

Each page is a four-panel strip that usually ends with a gag. Some are self-contained, although some plots continue over several strips. He takes these archetypes, and over time he's developed them through gags, breathing life and characterization that's unique into these characters. There's the fashion punk kids and the sketchy violent punk kids. There's the youngster would-be punk kids, older burnt-out punks, skins, guy punks, girl punks, preppy girls, preppy guys, frat bros, jocks, little anthropomorphic rats, other residents of Poserton, etc. He has the skills to be a newspaper comic strip writer. However, these themes will never be mainstream enough (even if there was still a future left in being a syndicated cartoonist). With all the newspapers being replaced by online news sites and social media, the cartoonists working for them are similarly having a harder and harder time making a living off of being syndicated as circulation dwindles. Those days are pretty much all but gone by this point.

In any case, this comic has that newspaper strip sort of sensibility, and he clearly got some inspiration from those old newspaper comics. I can tell he read his Watterson (*Calvin and Hobbes*, yo). Mike's art is comic-y, but not bland like some other punk comics I've seen. He doesn't go out of his way to be grimy, but doesn't really avoid it either. He does expressions and stuff like that pretty good, and brings the elements in his cartoon universe together for maximum effect. His cartoon aesthetic definitely grew on me because it seems to spring forth from a genuine love of cartooning and gag writing. The difficulty is keeping it going once you create a world like this, and so far he's managed to do that without having it get stale. Ultimately, it's the writing, satire, gag-humor and overall actual cartooning that won me over to this series, but not without the support of his comic art style and steez.

—Mike Minicomix

Crass Reflections
Alastair Gordon
194 pgs | £4.84
Itchy Monkey Press

As a former academic, when I hear the words "undergraduate thesis," my first thought is never: "I would like to read that." This isn't because it won't contain interesting and novel viewpoints sometimes hidden away in juvenilia, but more because the writing style required of a thesis is neither good for communication, nor entertaining. That said, this book is Alastair Gordon's undergraduate work on Crass and social theory from 1996, and, given my distaste for those inherent problems in the form, it is the best undergraduate paper I have ever read.

In his new self-critical introduction, which represents the book, Gordon explains what "punk scholarship" was in the mid '90s, pre-internet. In that time, it was impossible to find a book about punk that didn't focus on major label bands and pronounce the genre's death after a brief parade in the '70s. It was a huge academic oversight that lasted decades. Given that reduction of punk to a record party at a fashion show, this thesis must have been mind-blowing.

He gives us a bit of history about the band, but George Berger's more recent book is where you go for a well-structured history sourced from first-person interviews. The focus here is on the shortcomings of Frankfurt School critical theory, music subcultures, and politics. It uses Crass as an example of popular music that resisted capture by the culture industry and argues that Crass did contribute to social change, though not in terms that can be reduced to traditional state and capital institutional changes that social scientists love to fetishize. In short, he exposes a conceptual problem in the way subcultures were theorized in academia in the 1990's.

I just don't understand why this wasn't updated from 1996. There is so much more information available on the history of the band to draw from, subculture and social movement studies have outgrown critical theory concepts, and Gordon is now a professional academic who could have expanded on his ideas in a new book on theorizing social movements and music. He explains in the introduction that he gets a lot of email requests for the thesis but wouldn't it be nice to send back a more substantial starting point for academics and punk than a critique of problematic concepts?

While this is the best undergraduate thesis I have ever read, I would like to never read one again. To publish one's undergraduate thesis or even graduate dissertation without rewriting it for a general audience is among the most decadent things I can imagine doing. I would like a bloody revolution against APA format. If you are writing an academic paper on music and social movements, this could be a good jumping off point.

—Zane Grant

Tapes and LPs made by a bunch of strange people.
Demos 100% welcome.

Guitar Music
Keyboard Music
Banjo Music
Horn Music
Fucked Electronics
Skronky Free Jazz
Whatever Wave
Japanese YouTube Artists
Etc., Etc.

Artists like:
Spray Paint, Lié, S U R V I V E, Ghetto Ghouls, Hidden Ritual, Future Blondes, Joe McPhee, Ben Wallers, Kid Millions, Hearts & Minds, Led Er Est, XYX, Flower Man, German Army Tashi Dorji & Tyler Damon ...

MONOFONUS PRESS

ASTRAL SPIRITS

monofonuspress.com

nots lp
Memphis' wildest-synth/guitar/ scream!

blind shake lp
Untamed Minneapolis maniacs Highest of energies

aquarian blood lp
Beautiful Bad Trip psych punk from Memphis

couteau latex 7"
New Synth punk with Seth Sutton (Useless Eaters) Cold & Cool

Label
Store
Mailorder
Since
1993

GONER RECORDS

goner-records.com

THE HISTORY OF AUSTRALIAN 80S PUNK/HARDCORE

Re-releases from the almighty Australian Punk and Hardcore History.
Completely remastered, with booklets and unreleased tracks.
Limited editions in coloured vinyl!

Vol. 1: VICIOUS CIRCLE – The Price... / Reflections 2xLP (Oct. 2016)
Vol. 2: PERDITION – Not Just another Anthology 2xLP (end of 2016)
Vol. 3: VICIOUS CIRCLE – Rhyme... / Into the Void 2xLP (early 2017)
Vol. 4: VICIOUS CIRCLE – Search for... & more 2xLP (early 2017)
Work in progress:
Vol.5: ARM THE INSANE | Vol.6: PERDITION

distributed by ebullition

released by POWER IT UP

www.power-it-up.de | mailorder@power-it-up.de

WWW.AUSTRALIAN-PUNK-HC-HISTORY.DE

RECORDS

For review and radio play consideration, send two copies of vinyl or one copy of CD-only releases to PO Box 460760, San Francisco, CA 94146, USA. We will review everything that falls within our area of coverage: punk, garage, hardcore, etc.—no major labels or labels exclusively distributed by major-owned distros. Releases without vocals or drums will not be considered. Please include contact information and let us know where your band is from! No reviews of test pressings or promo CDs without final artwork. All records reviewed are added to our archive, the largest collection of punk records in the world.

(AM) Allan McNaughton
(AU) Andrew Underwood
(BA) Mike Battleaxe
(BB) Brace Belden
(BW) Brendan Wells
(CK) Carolyn Keddy
(CR) Camylle Reynolds
(DB) Daniel Becker
(DG) Dan Goetz
(DZ) Ryan Modee
(EW) Eli Wald
(FS) Fred Schrunk
(GA) Grace Ambrose
(GB) Graham Booth
(GH) Greg Harvester
(JC) Josh Carman
(JK) Jon Kortland
(JR) Jason Ryan
(KK) Kenny Kaos
(LG) Layla Gibbon
(LP) Langford Poh
(LT) Lena Tahmassian
(MA) Matt Badenhop
(MC) Mitch Cardwell
(MM) Marissa Magic
(MW) Max Wickham
(PA) Pete Avery
(RH) Ryan Hertel
(RK) Ramsey Kanaan
(RL) Ray Lujan
((RO) Rotten Ron Ready
(SW) Shivaun Watchorn
(WK) Will Kinser
(WN) Robert Collins

AARGH FUCK KILL – "Modern Warfare" LP

Is anyone sick of D-beat yet? No? Well here's another heaping serving to please your palate. However, these German fuckers aren't just another dis-clone band. They are much cleverer than that, despite their truly terrible name. They manage to sound urgent and exciting while staying true to the classic D-beat formula, a rare feat. They are definitely more fist-in-the-air and rocking than they are raw and thrashing. I wouldn't say it's over produced, but they are pushing it with the acoustic guitar fade-in. I will give them props for the one-note solos though, and the woman who sings on two of the songs is super sick. By the end I was truly surprised at how good it was, and I'm like "AARGH FUCK KILL," really? (BA)
(Rawmantic Disasters / Sengaja)

AGATHOCLES / DISORDER – split LP

It's crazy to think, as time marches on and both bands somehow persevere, that relatively little time separates the founding of DISORDER and AGATHOCLES. The crisply recorded set from AGATHOCLES captures as solid performance from the band, showcasing their ability to swing effortlessly from the DOOM-style crust of "Go Fucking Nihilist" to the CELTIC FROST sludge / doom of "Motherfucker (Swing that Axe) to the trademark mince-core sound of "No Use... (Hatred)." The DISORDER side is, appropriately, a much muddier affair (be forewarned, you'll have to turn your receiver way up when you put it on). The song selection is on point, nothing but hits, but the workmanlike performance doesn't hold a candle to the wild and crazy sets captured on the *UK vs. Japan Noize Core Wars II* CD, much less the vintage live stuff from the '80s that's been reissued over the years. Not bad at all, but definitely optional. (AU)
(Power It Up)

ALPHA HOPPER – "Last Chance Power Drive" LP

If you're going to choose to live in Buffalo, you're clearly a sick and twisted individual. It only makes sense that music Buffalonians create is equally as depraved. ALPHA HOPPER created an amazing album that fully illustrates the mutant punk potential of a corrupted mind. It's a difficult sound to explain. Suppose you started with a template of early BABES IN TOYLAND and added some of the drug-addled punk nonsense you find on any Total Punk release. Then bring in some post-punk style angular staccato or even some FUGAZI-like elements. Your brain starts to hurt while you imagine this sound. That's good, since that's what they're going for. Just take another huff from your bag, and turn up the volume. Super rad album. Track this one down, you need it. (FS)
(One Percent Press / Radical Empathy)

ARMS ALOFT – "What a Time to Be Barely Alive" CD

Maybe I'm late to the party here. If you are into The Fest-type bands, then this a group for you. Great tunes with gravelly vocals, melodic guitar parts, and a solid rhythm section that belong with the likes of RED CITY RADIO, the FLATLINERS, and DILLINGER FOUR. This Wisconsin band has been around since 2007 and this is their second full-length, and one of my favorites of the year! (RL)
(Red Scare)

ASCEND DESCEND – "Murdock Street" LP

Heavy meat and potatoes hardcore from Boston, but the sound associated with that fair city is all but completely absent. This is just straight up shit, with hints of early '00s melodic crust hooks and mid-'90s political hardcore delivery permeating what is essentially just a hard hitting hardcore record. Notable highlights are the vocals and tastefully sporadic guitar leads. (WN)
(Dead Tank / Tor Johnson / War Fever)

ATTIC TED – "Parade Dust Mischief" LP

I'm not even sure where to start with this long running (fourteen years as of this writing) San Marcos, TX band. Their style lies somewhere between a drunken nightmarish midway at a carnival and the most fucked up bossa nova concert you've ever witnessed. Imagine a more linear CAROLINER RAINBOW infiltrated by the EX, KREAMY 'LECTRIC SANTA, DE KIFT, and the RESIDENTS, all under the influence of growing up in semi-rural Texas. Visually, ATTIC TED looks like a Margaret Keane painting on acid. Vocals are growled and sung in a falsetto while their brand of noisy, fucked up rock is swirled into an oblivion of tape manipulation, random horns and static. Oh yeah, it's good! (GH)
(Pecan Crazy)

BAD MECHANICS – "Must Be a Suburb / Kruses"

Jesus. The depths of the decades' worth of inside jokes necessary to realize something like this are pretty mind-boggling. And then to back it with a SIDEKICK KATO cover?! I'm not sure novelty duos can still even exist outside of Comedy Central, but these Chi-town hucksters sure like spending money like they can: farm to dumpster. I have no doubt I'll be seeing quite a few of these come December on my annual Chicagoland dollar bin crawl. Barf. (GB)
(Stonewalled)

BITPART – "Beyond What's Left" LP

Though they may be from Paris, France, BITPART's blend of emo and pop punk fits easily on Olympia's Rumbletowne Records, and also with the general West Coast indie pop ethos. Though, some of these songs have a PROMISE RING circa *Nothing Feels Good* quality to them, at least in the ratio of emo to pop punk. Otherwise, the songs are reminiscent of Rumbletowne's RVIVR, and some of the songwriting bears similarities to Olympia's MARGY PEPPER. Some of the lyrics are clumsy and blunt in a way that I found off-putting, but if you're already a fan of the aforementioned label, you'll definitely find this to be up to snuff. (LP)
(Destructure / Rumbletowne)

BONG MOUNTAIN – "You're Doin' Great! (For the Record)" LP

There is a hole in shout-y, angsty pop punk left from the last decade since we lost LATTERMAN and SMALL ARMS DEALER, which is why I am happy to imagine that there are some camo shorts-wearin' scruffy kids in a house in Northern Michigan listening to this record right now and letting it imprint onto them. Several of them will memorize most of the words and sing along drunkenly when the conversation lulls. At least one of them will likely still play this fairly frequently while driving to and from work ten years from now. If this sounds like you, then you will like BONG MOUNTAIN. (RH)
(Stonewalled)

BOYLE HEIGHTS – "Shitty Apartment" EP

Obvious LOLI AND THE CHONES (and by extension the entire Rip Off Records roster) worship here. They dive in headfirst and really nail the sound and aesthetic, which is one I hold near and dear. I'm less annoyed by this than I thought I would be. Hard to hate something this stupid and punk. "I Hate Post-Punk" oughta please devotees, as should the obligatory cover of "Sooprize Package," which they speed up and gnash out a tad. A must for STIPJES and SWINDLERS fans, assuming there are any left alive. (MC)
(Euro Trash)

BRAINF*CK – "PDP-1" EP

I have to say I don't feel right about reviewing a record that came out in 2011 in the penultimate issue of 2016. What took so long to get this record here? That said, BRAINF*CK are kind of funny. They call themselves "skeptical punk" which makes me laugh. The music is basic first wave hardcore, kind of fast, but still melodic. They're from Barcelona and sing in Spanish. All the lyrics are included so I can kind of translate them. Brainfuck is a programming language and there are songs about prime numbers, computers, and homeopathy. I appreciate the bibliografia that comes with each song. There is a song about calculators that lists the bibliografia as hpmuseum.org. Check that out. It's all very nerdy. I like it. (CK)
(self-released)

BRICK ASSASSIN – "Bite The Hand That Feeds" LP

This is a newer Chicago Oi! outfit with a lot of hair, judging from their band photo. Much-needed haircuts aside, this record packs a punch with more of a heavier guitar sound than the traditional Oi! noodling. Their songs here owe as much to bands like TURBONEGRO and EASY ACTION as to COCK SPARRER and the BUSINESS, especially on "Ruled By You" and "Bonehead Dicks." "Poison" and "Skabs" are the winners for me here with their laments on the woes of addiction and the persecution all skins must endure on a daily basis. Cheers, mates. (RO)
(Foreign Legion)

BRICKLAYER – "The Wall" 12"

BRICKLAYER from Seattle / Olympia play mid-tempo Oi!-influenced hardcore in the classic American tradition, drawing more from AGNOSTIC FRONT and WARZONE than any British luminaries of the genre (no shade—AF stomps LAST RESORT any day). The music's catchy, but the vocalist sounds like Rick Ta Life after a soothing cup of throat coat tea, so it's still not *quite* optimal. If FREEDOM is a little too metallic for you, this might scratch the itch of a too-close shave. (SW)
(Hardware)

BRONXXX – "Poser Now, Poser Forever" LP

Fast, irreverent Japanese skate hardcore with roots in '80s DC and '00s fastcore. Clean guitars dominate the mix along with adolescently endearing vocals, and you know these mutants are a party live. Imagine TOTAL FURY but way looser and drunker. (WN)
(Beer City)

BURNING LADY – "The Human Condition" CD

Second full-length from this French melodic street punk band. They have a super polished style that makes me think of Fat Wreck Chords and Epitaph stuff. The bass playing is really busy and treble-heavy, not unlike Matt Freeman from RANCID, and the guitars really fall into that harmonic-chord progression that is indicative of all mid-'90's OFFSPRING-style, solid state amp crap. The vocals remind of something between TILT and LA FRACTION. I don't like it, but if you like any of those things I mentioned above, this might be your jam. (GH)
(Concrete Jungle)

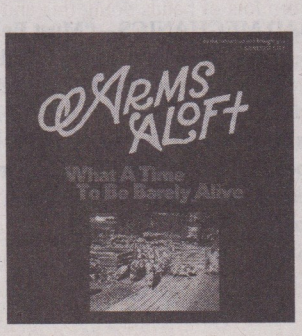
BUSTED OUTLOOK - "Not Defined By Violence" LP

In general, bands with collegiate lettered logos and any mention of straightedge repel me faster than flies from vegan shit. I don't as a rule enjoy musicians striving for high kicks and athletic competitive jumping games (makes me tired), but this band consistently busts it out live. Every time I'll be like "Oh god, here comes BUUUSSSTED OUTLOOK with the Xs and the jumping jacks again," and fuck if I am not left with my jaw dragging on the sweaty floor after. This record is no exception. While my knowledge of straightedge hardcore is like zeeeroo ending with the first WARZONE record (which just got reissued by the way and *kills*), this album is fast and heavy without the metal. Does not let up, from the intro to the slow heavy breakdown with no weak drums at the end. Will I be spin kicking or punching the air with mad abandon anytime soon? No! But this band, along with TÖRSØ and the late SCALPED, are tearing up the Bay and giving the kids something to do something about. (RO)
(Refuse)

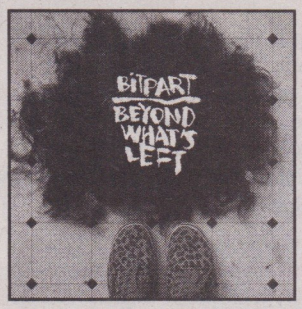
BWAK DWAGON – "Plum Island" LP

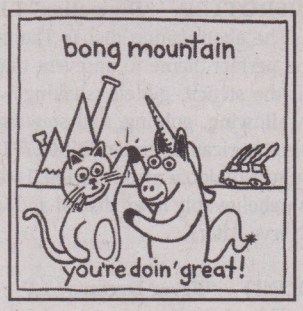
These are some serious stoner dad rock jams outta Kent, Ohio, and that's not totally a bad thing. The cover art is some seriously messed up

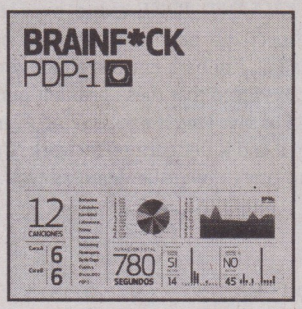
RECORDS



RECORDS







genius done by a mentally challenged individual or maybe their kids. A lot of people will instantly say Desert Rock worship, but this also sounds like NWOBHM to me with the whiny vocals, heavy riffs, etc. As much HOLOCAUST as KYUSS. Some of this gets really tired and self stroking in its '70s worship, but there's some great arm waving lighter flicking moments. So light a doobie up with Pops and play this on the way to your next family function. (RO)
(self-released)

CENTRE NEGATIVE – "Emotion is Cringey" LP

We all have that one wacky / amazing musician friend who lost their mind a long time ago. If you're in a band with this person, you constantly have to dial back all their ridiculous ideas. You might wonder what this person's music would sound like if they were left entirely to their own devices, just locked up for a month in your practice space with a bunch of instruments, and a four track. It would probably sound a lot like this album. Half of it is kinda good, the other half unlistenable, but buried in there are these tiny amazing moments that will genuinely hook you. Are you a punk who unapologetically loves early WEEN? But is the album good? I've listed to it three times now, and I still can't tell you. You try, you be the judge. (FS)
(ever/never)

CHEPANG – "Lathi Charge" EP

"A failed state rotted to the core / You want me to feed in filth but I'm not a pig." These are the first words I saw when I opened the sleeve and looked at the Nepali language lyrics accompanied with brief English missives. I figured when I dropped the needle things were going to get real, and I was right. Crushing and discordant grind that takes the slightest hint of the technical / math shit and makes it so infectiously brutal that you almost wonder if you ever liked traditional song construction at all. Check the guitar break after the intro to "Chutkeli" and tell me you've heard something uglier this month. You haven't. I promise. The production is massive, that's evident from the moment the instrumental intro drops, but the tracks deserve—no, demand—such a presentation. The internet tells me the band is made up of Nepali immigrants living in NYC, and the record tells me that the band is incredible. Seek this one out, maniacs, and keep your eyes peeled for future detonations…CHEPANG is a monster. (WN)
(Holy Goat / Nerve Altar)

COCAINE PISS – "The Dancer" CD

OOOOOOHHHHHHH these monkeys start things off right with that guitar. My ears are up and I'm ready to listen. They set the bar high with that fuzzed out single note mania, so how does the next half hour measure up? I want to like the whole package more than I do. Noisy and chaotic, instruments tweaked perfectly, vocals shrill, sharp and piercing. The songs are erratic and sometimes just refuse to settle into a groove, and while I get that this is probably the point, "Cosmic Bullshit" is so much more powerful when the mid-tempo chorus takes over, and the slow dirge of the title track is a total winner. Like an alternate reality where LEBENDEN TOTEN drops a weird pseudo-mainstream alt rock record, *The Dancer* is a rough listen (by design) and I am certainly intrigued enough for more listens. (WN)
(Hyper Tension)

COLD MEAT – "Jimmy's Lipstick" EP

If you've ever contemplated what would happen if you put your hand in a paper cutter, you'll find something to like on COLD MEAT's first EP. A caustic four piece from Perth, Australia, they borrow heavily from GOOD THROB musically and aesthetically, right down to the singer's sneering bark and fixation on life's daily indignities. I can't help but wonder what this would sound like if it was a tick more original, but they're starting with such an excellent template that it would be hard to fuck it up. Four tracks, all good, with a sleeve adorned with colorful doodles. Get this. (SW)
(Helta Skelta / Static Shock)

COLD SORE / THE LIGHT – split EP

On the first side we have COLD SORE hailing from Dayton, Ohio, and feature current and ex-members of RAGING NATHANS, SHUT UP, and BIG WOOLY, among others. This is straightforward hardcore in the NEGATIVE APPROACH vein, stripped down and pissed off. On the flip is the Bay Area's the LIGHT, featuring Ruby from NO STATIK on vocals, so this band is instantly reminiscent of that. These two tracks are a little more straightforward than NO STATIK and (dare I say) melodic. There are some nice leads on "The Strength of Remembering," and "From Above or Below" has some nice bass work that reminds me of ECONOCHRIST. There's a cool cover photo by the Bay's own Jim Nastic (TALK IS POISON, BLACK FORK, NEEDLES) of the Sutro Baths cave in SF to rounds out this release. (JC)
(King of the Monsters)

CORBATA – "En La Bruo" LP

Down-tuned grind / violence from Tokyo. The sonic presentation is an absolute monster, so much so that it overshadows the tracks themselves occasionally. A ruthless and guttural attack with brief leads and dual high / low vocals (because that's what the tracks fukkn demand). It's as if some Japanese rippers got together and consciously thought "let's breathe some life into that stale ass '90s US crust model." And then they did. Also, the leads are soooo over the top. (WN)
(Imminent Destruction)

THE DAMNIT JIMS – "Just Punk Enough" CD

This Las Vegas band cranks out the bar band punk that sounds like *Too Tough To Die*-era RAMONES, the DICTATORS, and a little '90s QUEERS / SCREECHING WEASEL pop punk too. Not on those bands' level, but I bet these guys rock the place on a Saturday night. There have been lots of bands doing this and this doesn't stand out, but if you are a local looking for a good time you can't go wrong here. (RL)
(Squidhat)

DAUDYFLIN – "Drepa Drepa" EP

Holy fuck, I slept on this band hard! These Icelandic punx somehow manage to join the aggressive 1-2 drums and fuzz of DISORDER-style noise punk to the ineffable Scandinavian melancholy of bands like MASSHYSTERI. Mangled minor-key riffs and guitar leads, venomous vocals, and a totally locked-in rhythm section all combine to produce a remarkably catchy, memorable, and distinctive sound. While the first four tracks are great in their own right, the band ups the ante on the record-

closing "Eltihrellir" by dabbling in KILLING JOKE-esque hypnotic repetition as well. While I totally respect the band's decision to not include translated lyrics, I wish they had as I'm both curious about what Icelandic punx are writing about and convinced that these brilliant punx in particular have something memorable to say. This is excellent on every level, including the shocking pink sleeve and killer cartoon artwork. I'm off to pick up a copy of this EP and to track down the demo as well. I suggest you do the same! (AU)
(Erste Theke Tonträger)

D.E.A.D. – "Punk Rock Love and Shit" EP

Wow, this came out a long fuckin' time ago, but I'm thrilled to write about it again (and have a copy to put in the *MRR* archive) because it's a fucking great record. With a "members of" list as long as your arm (most prominently PAINTBOX and PINOCCHIO), it's no shock that this band is tight and polished. The impressive part is the vitality and energy they bring to the table. Most of these songs start like an M80 going off, blazing from the first note (hell, "Life" starts with a guitar solo!) and never flagging for a moment, even the mid-tempo parts. This definitely belongs in the DEATH SIDE / TETSU ARREI / ACCOMPLICE school of Japanese hardcore: solo-heavy, incredibly technically proficient, and extremely carefully crafted. There are very few bands that can pull off this style in Japan or anywhere else, and these cats not only do it, they make it look damn easy. Respect. (AU)
(Imminent Destruction)

DEADLY VIPERS – "Cataclysmic Events" EP

This has some good elements. DEADLY VIPERS are an all-female band from Detroit. They can play their instruments and the singer has a strong voice. Unfortunately, the recording leaves a lot to be desired. The vocals overwhelm the mix and the singer is flat. The music is muso hard rock. Mix that together poorly and it just sounds off. (CK)
(Mauvaise Foi)

DEZERTER – "Ku Przyszlosci" EP

I'm going to resist gushing too much about this one. Basically if you consider yourself worldly in your taste of punk, you really need to own this, as it's probably one of the most essential punk records to ever come out of Europe. Hardcore in Poland essentially starts here. Originally issued in 1983 in a plain (usually blue) state-label Tonpress sleeve (aside from the 100 or so xeroxed covers that made it out into the world), these four tracks are some of the hardest hitting, snottiest, and most invigorating songs to emerge from the continent. This reissue is housed in a fold-out poster sleeve and sounds superb. (MA)
(Antena Krzyku)

DISASTER STRIKES – "In The Age of Corporate Personhood" CD

Politically charged hardcore from Boston. This reminds me of SINKING SHIPS and STRIKE ANYWHERE. I was a little surprised to see this on AT—I get the political part, since there are so many exclusively "hardcore" labels out there putting this stuff out. Anyways, this is decent. The production packs a punch, and I noticed they keep their live single guitar sound on this studio recording. (RL)
(Alternative Tentacles)

DISROTTED – "Divination" LP

The abomination that is Thanksgiving is upon us and for me this is the perfect theme to an event that desolate. No bones about it, this has all the stench, giblets, shaking window panes, awkward plate passing, swallowing, gulping, and stewing sludge of one of the darkest days of the American calendar. DISROTTED circle and return as the dehydrated vulture of doom metal carrion. I was way into their first LP, and *Divination* is unbelievably *more* dismal and frightening. (JR)
(Nerve Altar)

DON'T – "Fever Dreams" LP

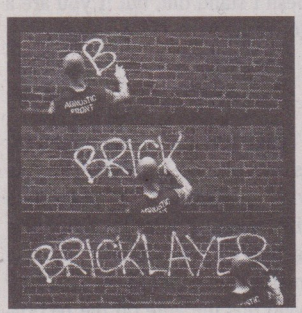
This record seems to exist in two separate but equally important halves: the instruments and the vocals. Both are fighting to make you pay attention to them alone, resulting in a brain twisting aural conflict that, while confusing, at least keeps your attention. It's like listening to two pretty good albums at the same time. Jenny Don't (vocals and guitar) swerves between the aggressive gruffness of Cinder Block (TILT) and the pleasant vocal gymnastics of Agent M (TSUNAMI BOMB). The pounding bass and drums and the perpetually ready-to-attack guitar weave their own warm bathtub of chaos. If I were to edit my thoughts down to seven words, "This album has a lot going on" would about do it. Dip your toe in the water with "'89" to decide if you want to get lost in there. (RH)
(Doomtown / Rock Star)

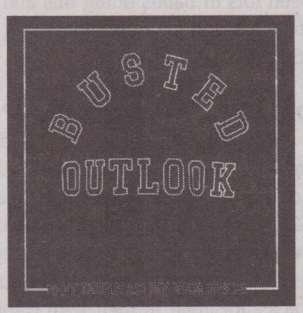
EMILS – "Demo '87" EP

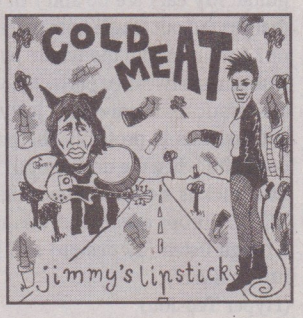
Wow! OK, so for the unaware, EMILS is SLIME backwards (but contains no SLIME members), and is a German crossover / hardcore project started in the mid '80s from ex-SLIME folks. As uninteresting as that might sound to many, this particular document really just sounds like fast Deutschpunk with some crossover moves (crash cymbal chokes, speed picking, etc.). I am a *huge* Deutschpunk fan so I keep the first EMILS LP around for reference, and it has some cool songs, but this demo session is perfectly raw. Take key SLIME elements like incredible drumming and massive vocal hooks and cross with early CORROSION OF CONFORMITY and presto—five rippers. Only gripe: side B is much quieter than side A. Absurdly so. Like, it must have been some mistake. I'm literally flying to Germany tomorrow, and I will definitely be picking this up. (MA)
(Power It Up)

EXTERNAL MENACE – "The Process of Elimination" LP

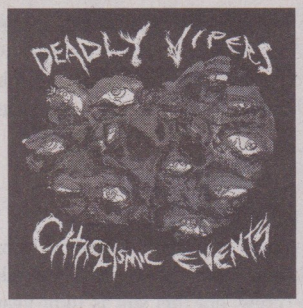
The sound of '70s sub-Glasgow conurbation kids updated to 1997, when a reformed EXTERNAL MENACE released this LP. The original melodic punk sound of the early '80s is still there but tinged with a slightly more modern sound not unlike some of the bands they probably influenced, like EX CATHEDRA (especially in the cod reggae / ska tracks) or NEWTOWN GRUNTS. The songwriting here is particularly strong: "Standin' on the UK," "These Pricks are Wrong," and "In This Time" are standout tracks that slow the breakneck pace long enough that you can hear the hooks. I'm glad that someone is mining the forgotten '90s for some of the gems that may have been overlooked. (AM)
(Loud Punk)







RECORDS
RECORDS



EYELET – "Error(s)" 10"

One side of this record is a screen print, while the other side is three songs of screaming emotional hardcore. The screen print is very nicely done, and the music isn't so bad either. It's fairly typical of the genre, heavy and spastic with multiple vocalists screaming in different ranges. There are some twinkly parts that you would expect but it's mostly big drums and loud guitars but with a good amount of melody and some cool guitar work. It isn't groundbreaking but those fans of screaming emo from the year 2000 won't be disappointed. (PA)
(Fake Crab)

FAKE SURFERS – "Cheap Meat" LP

This Detroit two-piece is not, I repeat not, an INTELLIGENCE tribute band. Instead, they offer up very mean, highly primitive punk with zero excess fattiness. "Staring at You" has much more in common with GERMS than it does any with any garage turkey outfit you could name, and that sentiment carries throughout. "Cheap Meat" is jammed with antisocial drug damage and desperate punk at every turn. Ten tunes, one side, eighteen minutes. My kinda LP. (MC)
(X!)

THE FALL – "Slates" 10"

Superior Viaduct continues to mine the depths of canonical (post)-punk shit that's criminally out of print on vinyl, now with a buncha the FALL reissues. I mean, am I even reviewing this shit? It sells itself. Sure, everybody "hates 10"s" but mysteriously have hung onto this one. Or maybe they didn't (did I?). Because of course the FALL also perfectly capture that fleeting disposability of DIY that sometimes causes you to, y'know, actually toss things. That is why these reissues are so important, because now you can buy it all over again. And then discard, rinse and repeat, ad infinitum (assuming Superior Viaduct keeps it in print...). The A-side of this thing is prolly my fave FALL shit, if a bit brooding. (GB)
(Superior Viaduct)

FANNY KAPLAN – 12"

Off-kilter drums with a lot of weird percussion sounds, a low bass that keeps everything moving, and kind of bored and / or gothy vocals. There is a synth here that takes on a new wave sound that's for the most part in the vein of GARY NEWMAN but makes occasional forays into weirder INFLATABLE BOY CLAMS stylings. (MM)
(Inflammable Material)

FASHIONISM – "Subculture Suicide" EP

Oh dear. This is a ton of bubblegum and a little more than a few handfuls of cheese cream packed pretty tight in this little record. For the dance party punks, I can see these catchy gems being spun a few times. Maybe. I got a pretty cheap BAY CITY ROLLERS feel on the first track, and I hate to say this, because I don't mean it as the exact compliment it might imply, but there's a cool corniness that reminded me of the Toy Dolls at times. This isn't that punk, it's more dance-y glam and over the top sugary sweet, but I can't say I've never enjoyed brainless catchy jams before. (DZ)
(Dirt Cult)

FOX FACE – "Teen Wiccan" EP

Imagine a group of girls that saw the RUNAWAYS play and it changed their lives. These are stoner SUZI QUATRO anthems for dark-hearted witches that sound like they should be blasting from a black lipsticked teen's '77 Camaro. It's more tough girl punk stoner than glitter, but in a cool manner that makes me think of a garage band more than bad door guy bar raaawwwwk in case that word puts you off. All the songs are rippers, killer riffs and a wild wail, a total concept that will be very appealing to delinquent teens everywhere. (LG)
(Chop Haus)

FRACTURED – "Dilapidated" EP

This is some straight-up L.A. powerviolence, with heavy INFEST stylings. They seem like the type of band that would love breaking into abandoned buildings to skateboard and spray paint. That's what I'm talking about! Songs about the appropriate subjects like drugs, shit talkers, and unity. Is this going to blow your mind? Probably not, but if you like getting barked at as much as I do, then you'll dig this. (BA)
(Deep Six)

FRUSTRATIONS – "Transmission from the Ether" LP

I really like the music on this record. It's spazzy, frantic math rock. There is lots of feedback and bending of strings. Unfortunately, I don't like the singer's voice, and let's face it, it's hard to like a record if you don't like the vocals. They are monotonous and grate on my ears. He sounds very earnest and I am sure he's probably a nice guy, but I just can't listen to him. (CK)
(X!)

FUCK IT...I QUIT – "Demo 2016" EP

Socially and politically conscious New Jersey hardcore. The singer is from ENSIGN. Never listened to them or much modern traditional East Coast hardcore but this is a little dirtier sounding than what I know of it. The sound is shitty but I guess it's a demo. There's a lot of songs with minimal lyrics on a 7" which is cool. I'm bored. Buy it or don't. (RO)
(Not Like You)

FUNERAL CHIC – "Hatred Swarm" LP

This one sways deep into the metal side of things. For the most part they do a gritty death metal thing with flairs of blackened glory. There are some hardcore breakdowns and a few crusty D-beat parts, but overall this is heavy fucking metal but in the best possible way. The songs are well put together, but the crossed out music note on the record does not lie. They exude a rawness that has nothing to do with shitty gear or sloppy playing. It comes from the heart… like they ripped yours out of your chest and served it to you for dinner. (BA)
(To Live a Lie)

GENERACION SUICIDA – "Sombras" LP

By now you probably know the drill with GENERACION SUICIDA: MASSHYSTERI / GORILLA ANGREB-style frantic melodic punk sung in Spanish and reinterpreted for the Latinx punks of Los Angeles, for everyone trying to survive on fringes of a vague, brutal urban landscape. I know it's formulaic; personally I can't get enough of the formula. This LP

finds the band digging into some serious issues like police brutality and gentrification. I love Kiwi's vocals and my favorite track is easily "¿Ke Mas Kieres de Mi?" Two sides of catchy, desperate tracks that goes by way too fast. Comes with a cool lyric booklet in the form of a Raymond Pettibon-esque comic. (AB)
(Going Underground)

GOVERNMENT FLU – "Vile Life" LP

If you like fast, powerful hardcore, then you should already know Poland's GOVERNMENT FLU backwards and forwards. They take healthy influence from USHC and the 'crew, but this shit is light years beyond a rehash—the riffs are crushing almost to a fault, the delivery is fierce, and oh my, when these fellows break it down? The shit is *down*. Full on moshing alone in your bedroom hardcore. I expected nothing less, but this one is jaw dropping. Track of the month: "Power." (WN)
(Refuse)

HARTLE ROAD – "Maxx" LP

A stunner outta nowhere!!! *Maxx* opens with a fully-formed, absolutely ace krautrock wink and then moves freely through a hybrid of aggressive, fuzzy punk and VU-soaked pummel, packing quirk and interest into every conceivable bit of space. The synth atmospherics and tape manipulations only strengthen the vibe here, captured perfectly via too-cool bedroom production (dig the meticulous production notes!) and aided by a truly homemade approach. *Maxx* and HARTLE ROAD are recommended to MORDECAI and LAVENDER FLU aficionados, but really anyone after a great DIY album ought to make it a point to hear this. Will likely carry me through the remainder of 2016 and should figure prominently in whatever best of list I cobble together. Exceptional! (MC)
(Arkam)

HEAVY LIDS – "We Believe in the Night" LP

Heavy Lids combine the talents of various STATIC STATIC, DIE ROTZZ, and GARY WRONG GROUP personnel into a wholly fucked union of sneer. That's NOLA neg-vibe royalty and yes, you can almost smell the hate. This LP is jammed with exceedingly ominous punk built on sharp guitar stabs and one monstrous creeper of an organ, creating a set of tunes that conjure fucked fears and just a shit-ton of bad vibes. Not a smile in sight, but great nonetheless. Buy or die. Or just die. (MC)
(Backhaus / Pelican Pow Wow)

I MANIACI – "Clone My Cock / Snoopy Is A Paedophile"

"Charming," as they say. First off, the production level here far outweighs the (ahem) quality of the band / songs. All would benefit greatly from some self-realization: you're shit, so sound like it. "Clone My Cock" sounds like STITCHES at their most hi-fi and catchiest, so anyone stuck in that mode would find value here. The flip is forgettable. Truly, as I actually don't even remember anything about it and I just listened to it. (MC)
(Loud Punk)

INFERNO – "Anti-Hagenbach Tape – The Beginning" LP

While their later materials drop precipitously in quality, INFERNO were absolutely one of the best hardcore bands in the world in the early '80s, and this 1983 rehearsal tape more than proves that. Consisting mostly of songs that would later appear on their seminal *Tod & Wahnsinn* LP the next year, a lot of goofy banter, and the sound of breaking bottles, this recording captures a young band brimming with confidence, casually bashing through one hit after another. They could do blazing speed ("Linke Sau," "Steinkopf"), they could do moody and anthemic ("Liebeslied," "Life at War"), and straightforward shit-kicking hardcore punk with equal aplomb. It's fucking great to hear this material in this context, the band loose and enjoying themselves as they run through songs that thousands of kids would know the words to within a year. The record is excellent on its own, but the booklet deserves a shout out as well, featuring remembrances of the band members and the session by singer Howie alongside a ton of great candid photos from the period. Highly recommended for fans and those who are curious about classic '80s hardcore. (AU)
(Power It Up)

INTENSIVE CARE – "This is Exactly Who You Are" EP

This 7" features a creepy cover art, with a kaleidoscope of tongue and eyeball surgery, and an insert with psychiatric notes about violence and murder, so I was feeling pretty uneasy before I even dropped the needle. The tunes follow that same theme for sure. This one is total mental disintegration, from start to finish. It has a similar feel to DAMAD, with heavy riffs, ghoulish vocals, and frightening electronics. Like a smooth dirge into a psychic hellhole. Hop on in! (BA)
(Iron Lung)

THE INTERCEPTORS – CD

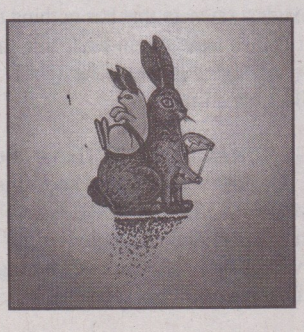
The INTERCEPTORS have a very '80s sound, which I like. It's peppy and poppy college rock music that has this quaint amateurish feel. But then the lyrics get so dumb. Not that they are stupid, but more in a "why would you sing about that?" way. That is too bad because I like the singer's voice. It was hard getting through this whole CD. (CK)
(self-released)

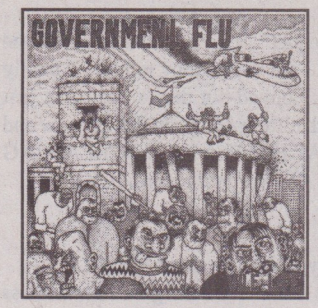
JOLIETTE – "Principia" LP

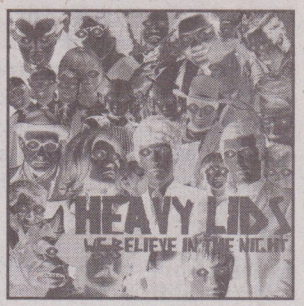
How can something be so simultaneously compelling and forgettable? In the world of post-hardcore, bands who "push boundaries" are seemingly a dime a dozen, and as a result the combination of powerful riffs, mathematically challenging song construction, and brutal vocal delivery leaves me mentally flaccid. And then the singing starts. But it's not all negative, the intro with the accordion and the subdued drums and the electronics and the NEUROSIS styled heaviness? Shit, I would buy a whole record of that. Y'all should do more of that. (WN)
(Pobre Diablo)

JUNGLE NAUSEA – LP

JUNGLE NAUSEA emerged from the wild and fertile Pacific Northwest punk / art / wave scene of the late '70s / early '80s. Much like the rest of the freakier edges of the punk world, punks there were figuring out what was next after the implosion of the first wave of punk into the macho reality of hardcore. Taking hints from the Rough Trade / Fast Records non-alignment pact, JUNGLE NAUSEA collaged together a wild take on what could be that is reminiscent of the SUBURBAN LAWNS, BOUND & GAGGED, BUSH TETRAS, JAMES CHANCE, and GANG OF FOUR. Those devastating deadpan femme vocals over art school destruction







RECORDS

sound, deconstructed funk / punk basslines and skittish guitars, paranoid / ironic lyrics, insurrectionary death of a saxophone squeals! It's so sick to have everything together in one place, instead of bad expired downloads from long-dormant blogs. This reissue features all of their recorded output (the 12" and the Sub Pop comp cassette tracks) plus a ton of unreleased excitement! The liner notes feature an oral history of the group and a ton of killer flyers of shows they played with compadres like the RATS, SMEGMA, and NEO BOYS. When you send off for this be sure to also grab the LITHICS LP Water Wing just put out for a modern PDX based take on what is possible within these art / punk constraints. (LG)
(Community Library / Water Wing)

THE KLITZ – "Live at the Well" EP

Classic Memphis insider girl group wildness, live and raw for all the world to hear! Sometimes classic secret underground groups like this one get milked dry via drab live recordings because there simply aren't enough studio versions to represent them at their prime, but this is not the case with this set. I feel like this probably represents the KLITZ better than some stilted studio sesh. It's a deadpan goodtime that feels somehow like DISHRAGS fronting the ELECTRIC EELS? That eerie harmonica on "Bankable Girls," the insane JOHN MORTON guitar over SHAGGS / drunk surf drums'n'farfisa on the CRAMPS cover—if listening to this doesn't make you wanna start fifty new groups at 3 am when you're at your worst then I don't know what to tell you! The cover picture is so killer, I wanna be them when I grow up. Coolest girls in town. Comes with an oral history of the band too. For a good time grab their other 45, also reissued by Spacecase a few years back. (LG)
(Spacecase)

KNIFE HITS – "Eris" LP

Given this band's name, and the trippy geometric imagery on the cover I thought I was in for some blazed-out, doom pondering. There definitely is a bit of that, but the majority of this is some kind of technical screamo grind. Normally I would write this kind of thing off (and believe me, I tried to with these guys), but I must admit that this is actually kind of good. I have to say, they blend the brutal blasting with the intense emo parts pretty well. What can I do, I guess they can't all be machine gun and gasmask bands. Probably more for grind nerds than grind freaks, but worth a listen anyway. (BA)
(Dead Tank / Give Praise / Hydrogen Man)

K9-67 – "Punk" EP

This band is fucking wild, chaotic, blown the fuck out, and punk rock as fuck. The record sounds like it was recorded on a boom box in 1981. There is absolutely no information on this record. Where are these guys from? Who is in the band? There is not one mention of them online, or of the label that released this slab of plastic. Maybe they are gunning for the world's most cryptic band? The lyrics are super basic: "*Cross out my eyes / Blow out my brains / Human scum / All these people around me / You all make me sick.*" This reminds me of thousands of warehouse shows and house parties that I have been to where great bands played on the worst equipment imaginable. I can't really tell if these guys are tryhards or the real fucked up deal. Good luck trying to get ahold of it. (WK)
(Brach)

LAST RITES – "Fascism Means War" EP

Welcome reissue of this Scots band's second 7". Originally released in 1984, *Fascism Means War* finds LAST RITES really hitting their stride, one boot planted firmly in the straightforward, slightly melodic UK82 sound of contemporaries like the PARTISANS, and the other in the harder-edged style of the VARUKERS or ULTRA VIOLENT. The simple, catchy riffs and a nice'n'thick buzzsaw guitar should appeal to anyone who's ever painted a logo on a studded leather jacket. Keep an eye out for an upcoming reissue of their sought-after *This Is the Reaction* LP as well, courtesy of the same label. (CS)
(Loud Punk)

LEVITATIONS – "Dust" LP

I saw Berlin's LEVITATIONS when they were just starting out—they've progressed a lot since those early days. Confidently played, reverb-laden post-punk. The group vocals remind me of SKINNED TEEN, but those comparisons end right there. The album has a nice flow to it, but rarely picks up to a more than mid-tempo pace. It sounds like the band is striving for smoothness in their playing, but there is an underlying raggedness that simply makes the whole album more interesting. This is a good album and really solid, but it makes for more of an emotional punch in the face than a sonic one. (GH)
(Adagio 830)

LIÉ – "Truth or Consequences" LP

Cavernous and tense music from this well-traveled Vancouver trio. This album follows a similar path to their previous effort: upbeat (fast) and monotone compositions with manic guitar flourishes. LIÉ sounds like a rusty robot with squeaking joints, speeding across a vast post-apocalyptic terrain, frantically seeking refuge from a planet full of evil beings that aim to destroy it. Rhythmic experimentation and vocals that often build to exasperation both work well here. Would've liked to have a lyric sheet. Still, cool record, and great live band as well. (MA)
(Monofonus)

LIMBS BIN – "Bliss Tech" flexi

This whole thing has a continuous undercurrent of humming static that creates a sense of unease. Pummeling electronic machine gun drums come in quick bursts coupled with growling shouts that follow the already set pattern. It all sounds the same but that is the nature of the beast with power electronics. (MM)
(Moon Machination)

LIVET SOM INSATS – "Check Your Grind" LP

The cover of this album is these dudes' take on the *Check Your Head* cover, an interesting choice for a Scandinavian grind band. Maybe they got into hip hop from listening to PLUTOCRACY. These dudes blast though some intense Gatling gun grindcore, with their native Swedish vibes always shining through. They're quick and precise, yet raw enough to channel early NAPALM DEATH at some moments and classic powerviolence at others. This one is a cut above. Check it out. (BA)
(EveryDayHate / Spela Snabbare)

THE LOPEZ – "Kill Yr Selfie" EP

Amazing. The first track "Cubito Aequet" is my favorite track off the LOPEZ's 2014 *Travel Fast* cassette so I am very happy to have it finally on vinyl. It is a noisy, feedback-laden, punked-out dance track that just sounds so cool. Great lyrics, too. The other three songs on this are new and equally as great. One of them is a BEAT HAPPENING / SCREAMING TREES cover which is a nice surprise. An excellent record. (CK)
(SKR)

LOWER CLASS BRATS – "Primary Reinforcement Plus" LP

My friend Bruce Roehrs loved this band. I would give him endless shit over their *A Clockwork Orange*-worshiping poppy Oi! during long drinking sessions, but I haven't listened to this Texas band in a good long time and will give it an honest go in his memory. This is a reissue of the Primary Reinforcement compilation of the band's first three seven inches updated to include three more. I'm glad they did because it's side two where this record gets moving for me. Side one is just too poppy and polished for my taste—forays into ska, yuck! Side two is a little harder and meaner starting off with "Who Controls the Media," which was on the original record, and the great "Addicted to Oi!" Yes, I said great. "Psycho" is pretty bad and there're covers, of which "We Can't Be Beaten" is the best. You get about a good seven inch worth of tunes. Maybe I should quote some lyrics but I won't. SYFATB. (RO)
(Loud Punk / Orphan)

LUTHERAN HEAT – "Louder From the Other Side" LP

This is super catchy, somewhat jangly, occasionally twangy, very melodic punk rock. They're from Minneapolis and the note that came with the record claims to not have "much of a Minneapolis sound." I don't mean to sound like a dick, but I totally disagree with that. Before I even saw the note I was thinking that it sort of sounded like it was from Minneapolis. Jeez, there's a ton of bands than I'm reminded of when I listen to this. Think the OLD 97'S, DEAD MILKMEN, DINOSAUR JR., CAMPER VAN BEETHOVEN (when they were good) and even GENTLEMAN JESSE. Did I mention that I like this? I want to go to Minneapolis and see these guys play with MYSTERY DATE. (KK)
(Piñata)

LUTHERAN HEAT – "Shoot Into the Sun / Hangin' Around"

There is some serious BIG STAR worship going on here. Not that I'm one to talk, having some serious BIG STAR worship myself. The music is light and airy, jangly and upbeat. It's catchy and nice. A release from 2014 finally poking its way into *MRR* headquarters. (CK)
(Damn Dirty)

MESSRS – 12" EP

Killer 12" EP from Columbus' MESSRS. Usually these latter-day AmRep channelers give me bad '90s rock club flashbacks, but somehow this sounds raw and fresh. You can't fake authenticity like this, you gotta put in your time. Who woulda guessed 20 years grinding out a childhood in the rustbelt is still the recipe for a modern day John Brannon? If you're not careful, this whirlwind can definitely induce headaches. (GB)
(Heel Turn)

MIRROR – "Universal Dismay" EP

Austin's MIRROR are a pogo-beat flange explosion. At first, I was a little thrown off by the guitarist having the flanger pedal on *all the fucking time* but then I grew to like it. The vocalist sounds like a whiny, unhinged beast while the drummer pounds your head in with a flawless pogo bounce. The guitars are just a goddamn wash of noise but still have some melody buried deep in there. On "Bootlicker," the band slows down just a little and the results are fucking *vicious*. For fans of mutant ass shit like DAWN OF HUMANS and BLAZING EYE. (GH)
(Erste Theke Tonträger)

MORROW – "Covenant of Teeth" LP

Mammoth doom crust from London. The drums are a calm yet torrential D-beat that works well with the classical orchestral cello parts and heavy echoing guitar and bass. The songs are expansive with peace punk elements while remaining dense and poignant. A mature stand-out take on the ever emulated neo-hardcore crust sound. (JR)
(Halo of Flies)

MOTOSIERRA – "Buzo Nuevo / La Marcos"

MOTOSIERRA means chainsaw in Spanish and is a bitchin' name for a band. They're from Uruguay and have been tearing it up since the late '90s with a ton of hard rocking records. Who knew? Never heard of them. This sounds like the dirty fast rock'n'roll you might hear in many shitty bars around the globe. It's a little tired for me now but done well. They remind me of the PLEASURE FUCKERS or HELLBENDERS, and they love MOTÖRHEAD enough to completely steal their guitar riffs for one of their songs. There you go. (RO)
(Spaghetty Town)

NEEDLE EXCHANGE – "Posh Kid" EP

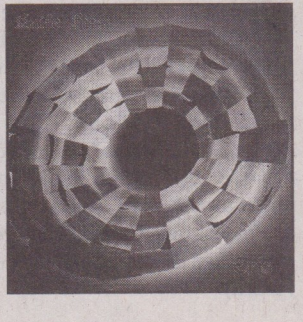
This sounds cool. "Posh Kid" is a bratty garage punker that is kind of catchy. The other two songs "Psycho" and "Nose Dancer" go completely nuts. They are trashy, messy and wild. I will obey the message written on the label: "Love this garbage. Hate that shit." No problem. (CK)
(Euro Trash)

NEGOT – "Cicatrici" LP

DIY dark punk (death rock?) from ITALY, like a cross between BELGRADO and CONTROPOTERE, though never reaching metallic territory. Tempos shift, wind blows, synths swirl, and the atmosphere is always flooded with fog. I appreciate the jagged edge that they retain through the vocals and guitars, rather than the more soothing gothy post-punk we're so often treated to these days. Dramatic, without coming off cheesy. I bet they're really cool live. Limited to 300 copies. (MA)
(self-released)

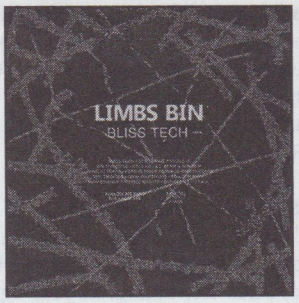
19 WIOSEN – "Zmarnowany Kwiat" LP

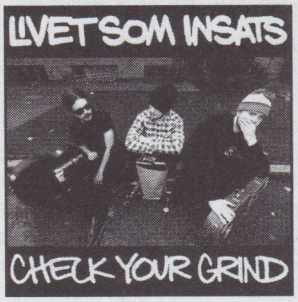
Bands like this make me think of an era of punk when DIY scenes existed on their own terms, with their own internal musical references, not easy to place, when certain sounds and bands were so distinctive they could have only come from say… Poland. This is the first vinyl issue of a cassette that came out in 1993 of this long running Polish art punk band. I am not super well versed in Polish punk history so I watched

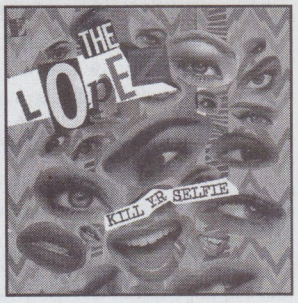


RECORDS

RECORDS







a ton of 19 WIOSEN You Tube footage to contextualize this reissue. The videos from this era of the band's existence (1990s) were fantastic; they switch instruments and look so mutant and punk. Their music reminded me of a weird mix of the instrumental YOUNG MARBLE GIANTS songs with a RONDOS bumpiness, and of course that classic Polish herk n jerk. To be clear this record is not like either of those bands explicitly; part of the reason I was trying to find live footage was to make sense of what this sounds like visually sine I found the music hard to pin down. The live videos are much "punker" than this LP, which has a melodic post-punk / lounge feeling, with prominent swirling farfisa organ that gives a menacing feel. The band photos make them look really cool, disheveled skin girls and anarcho punks and the music is so far moodwise from what you would think based on that aesthetic judgment! Definitely worth checking out, it would be cool to get an interview / narrative of this long running band's existence for the magazine…Radical art punks forever, (LG)
(Antena Krzyku)

NO CHOICE – "Fraterni Istanti" EP

'90s hardcore usually sends a shiver down my spine, but NO CHOICE gets a pass. The musicians are more than proficient, creating layers that intertwine and keep the band moving at a fast pace that really carries the energy. The singer has a cool shouted voice which is sort of reminiscent of Italian greats like INDIGESTI. Here and there you have melodic lines that plant you firmly in their decade of origin, but overall this is pretty awesome youth crew hardcore. (WK)
(Let It Bleed)

NOFX – "First Ditch Effort" CD

Nobody is getting any younger, including NOFX, who've been doing it for 33 years now. I think it's fair to say that this is a very confident, mature, and relaxed offering. Both lyrically (continuing the painfully honest personal direction of the last couple of records) and musically, this is a very familiar record, yet continues to stretch and grow. It's not as immediately catchy as the instant classics from the golden age of NOFX, but it's a tad more deft, with depth and grace. Several songs on this are as great as anything that graces *White Trash* and *Punk in Drublic* (and would fit right in there), but overall this lacks the overall bubblegum sheen and is all the better for it. There's a reason they're still the best band in America. This is a good chunk of it. (RK)
(Fat Wreck)

NOMADS – "Love It or Leave It" LP

Huh, I don't entirely know what to make of this record, but I kind of like it. Drawing from everything from sludge punk to Swedish metal to epic crust, NOMADS present nine originals and covers of GG ALLIN and SISTERS OF MERCY (!), with virulently negative lyrics (gotta love the cop-killing anthem "Slaughterhouse"), with some flamboyant rocked-out solos and well-selected samples scattered throughout. There are probably contemporary bands out there that I could compare this to that I am unaware of (Discogs sez if you like this you'll like NAILS, for what that's worth), but I would say this joins the "fuck everything" vibe of EYEHATEGOD to a mix of early AT THE GATES and later SKITSYSTEM. The GG cover is whatever, but the SISTERS OF MERCY cover is kind of amazing. It's very rare that a band can credibly reinvent a song in their style while maintaining its essence (actually, SKITSYSTEM did that with their EBBA GRÖN cover, so...there's another connection I guess). (AU)
(Melotov)

NOTS – "Cosmetic" LP

The CURE on a repetition groove that stretches out onto psychedelia via trance, like the kind of thing that forces a space out. Chanted vocals with a sarcastic edge from the bad girl goths smoking behind the gym and rolling their eyes at fucking everything. At moments they dig into a vibe that's like SPRAY PAINT's if they were drowning in cough syrup and wrapped in a deep blanket of fuzz.(MM)
(Goner)

ON ON ON – "17 Spells" EP

Somehow, this weirdo punk band from Germany took the brilliant herky-jerky nonsense punk from their *excellent* demos and turned it into a seventeen track masterpiece that deserves to be filed alongside some of the creamiest anarcho / art / freak punk shits I've ever heard. This is exactly the kind of magic that people refer to as "angular" (and, though I'm guilty of the adjective as well, no one really knows what it means), but ON ON ON deliver in short bursts that defy comprehension and beg you to pay attention. Early '80s irreverence meets a snappy and indescribably original approach. Fans of MELT BANANA will be as intrigued as fans of POISON GIRLS and SPITBOY. Yeah, these Germans are *that* all over the place, and these spells are doing some serious magic. (WN)
(Cashew / Fantasy Claus / John Steam / Rausch / Trim Tab Tapes)

OPEN WOUNDS – LP

Fairly straightforward hardcore from the Netherlands featuring the singer from VITAMIN X on guitar. Influences seem to fall squarely in the '80s hardcore camp with lots of chant-along parts. I'm hesitant to call this youth crew, but it sort of leans in that direction in terms of the amount of backups and choice breakdowns. Lyrics are about fighting back, fighting hopelessness, and things not being black and white. This is well done hardcore with riffs in all the right places. Nothing groundbreaking but I'm sure they wouldn't have it any other way. (JC)
(Refuse)

PANSY DIVISION – "Quite Contrary" CD

PANSY DIVISION have been around for a few decades now and gained instant notoriety for being openly gay. Back in the day, I kind of wrote them off—both lyrically (too one-dimensional, sort of a one trick pony) and musically (bad pop punk). In retrospect, lyrically, that's like castigating virtually every other band that sings about "girls" as too one-dimensional (like the DESCENDENTS or the MR. T EXPERIENCE, to name a few). Either I have a faulty memory or they've improved by leaps and bounds musically. On this, their first new effort in many years, the lyrics seem more potent and pointed, and the tunes run the gamut from finely crafted pop punk to new wave / power pop and even some rocking capital R rock (à la PAT BENATAR). Really rather excellent all around. (RK)
(Alternative Tentacles)

THE PAUKI – "La Isla Del Muerte" CD

This Russian sextet include a bagpiper, and this particular disc is pirate themed (I know because they have thoughtfully provided English translations to their Russian lyrics), complete with attendant skulls and crossbones and whatnot. The bagpipes make one immediately think of the REAL MCKENZIES, but the Russians don't appear to have any Celtic pretensions, nor do they really play pop punk (or acoustic). Their music is more driving old school melodic hardcore, in the '80s European sense. Think SLIME, or DIE TOTEN HOSEN. With bagpipes. I can say in all honesty, as someone that grew up in Scotland, and detested bagpipes, that this actually works really well. Including the infernal pipes. (RK)
(self-released)

PIZZA NINJA SQUAD – "Krang" EP

Fuzz-punk from some faceless Euro toilet rockers. Three tunes, all showing a vaguely modified attack from this squad, though it's all garage punk, fuzz-forward with a booming rhythm underneath. Basic? Yes. "Turtle Van" is the most manic and the obvious highlight. Doesn't rescue the entire platter, however. (MC)
(Euro Trash)

POISON GIRLS – "Where's the Pleasure" LP

There's a lot to explore in the unique and passionate discography of POISON GIRLS. This is their third album (second studio) from 1982, and they're more musically matured at this point. That's not to say it's boring or not worthwhile. Just maybe not the best starting point for newcomers to the band. While most of this record sounds like the "lighter sound of punk," the poetic words of the incredible Vi Subversa always more than make up for any personal problem one might have with their sound. This album has a lot of personal lyrics alluding to love and relationships, which of course also serve as commentary and criticism on narratives of love, pleasure, and sexual relationships. Tender and smart. I certainly am certainly looking forward to spending more time with this one. (MA)
(Water Wing)

PROCEDURE CLUB – "Pinky Swear" LP

If you walk into the PROCEDURE CLUB's *Pinky Swear* expecting a COCTEAU TWINS dream pop fog out, you'll quickly become frustrated. However, if you're in search of some out of focus STRAWBERRY SWITCHBLADE, or looking for someone else who adds loads of reverb to J-pop songs they downloaded from the internet, this is for you. There's definitely the clumsy over-polishing of cheap laptop software recording, and that takes a while to get used to, but you might as well do it now, because it's the lo-fi of the future, my friends. Yeah, the vocal melodies are straight out of Thatcher's Britain, à la Blue Guitar or Subway Organization Records. But the music is all super cheap post-BROADCAST vibe-age. If you're into a harsh digital future, this one's got it all: too clean digital reverb, cheap computer synths and drums, some clipping, and a healthy dose of twee nostalgia. (LP)
(Safety Meeting)

PROTESTER – "The First Two Years" LP

PROTESTER's first LP is a collection for their European tour, compiling two cassette releases, their 2014 self-titled 7", and a comp track. Their earlier material brings to mind BROTHERHOOD. The B-side ramps up the tempo a bit and has a bit more metallic flourish, but their covers of AGNOSTIC FRONT and LAST RIGHTS tell you everything you need to know about their influences. Like any good straightedge band, they make me want to buy a closetful of OG youth crew shirts. Good shit. (SW)
(Refuse)

PSO – "My Way Out" 12"

Hahaha, SoCal skate rock brutality, must be the first time I heard lyrics about a friend becoming a cop. I knew one too, and man what a fuckup! So, PSO. Depending on your age, think WELCOME TO VENICE or bandana thrash...Great heavy overblown production deftly toeing that line between raw pissed off hardcore and that infectious melodic edge, just like they do in Southern California. My only complaint is the ten songs at 45 rpm are over too fast. Great stuff!! (GB)
(Not Like You)

RAKTA – "III" LP

I saw RAKTA play DC during a thunderstorm, and the weather paired perfectly with what they were trying to conjure, three women all the way from Brazil making intensely haunting music while flashes of lightning cracked across the sky. If you're new to RAKTA, that should give you some idea of how to take them in—this is more of a sonic experience than a record. Like, I can never decide if they are people pretending to be aliens or aliens pretending to be people. "Raiz Forte" reminded me of the *nam ho renge kyo* chanting at the Buddhist meetings my sister used to make me go to, definitely aiming for that transcendental feel. This EP moves beyond the XMAL DEUTSCHLAND and SKELETAL FAMILY post-punk of their earlier stuff to more trippy, psychedelic sounds straight outta the mouth of some outer space cave. They probably don't need every single bird whistle, but then again maybe it just adds to the overall ambiance. The vinyl is pretty clear blue plastic if you care about that kinda thing. Recommended. (AB)
(Iron Lung)

ASHLEY REAKS – "This is Planet Grot" CD

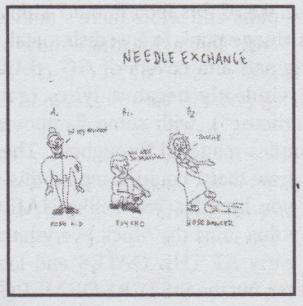
Ashley Reaks the person seems to be some sort of tortured artist / musician. ASHLEY REAKS the band isn't really anything I'm into. I do like that it's a solo work and as such you get a good feeling for who it is coming from. There is a lot of pain and anger hidden inside this guy, along with an apocalyptic melancholy. I'm not a total expert on pop punk but I hear a lot of JAWBREAKER in there. It's melodic and heartfelt. What 3 DOORS DOWN is to SOCIAL DISTORTION is sorta what ASHLEY REAKS is to JAWBREAKER though, meaning it's not really that similar. (WK)
(self-released)

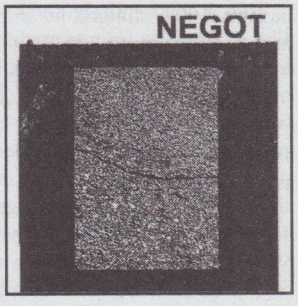
REGIMEN – "Sinnesfrid" LP

REGIMEN play energetic jangly riffs in an old school hardcore way. The bass and drums sometimes remind me of a raw garage psychobilly rhythm section, but that doesn't bother me whatsoever. They break into some killer fast hardcore, but it's not something that happens in every song either—the band knows how to mix it up. They don't sound much like anything I have heard before. They are certainly taking influences

RECORDS

RECORDS





RECORDS

from all kinds of hardcore and punk that has come before them, but they mold it into something that is both frantic and interesting. The singer has a really high-pitched voice that is totally urgent and furious. They have two very good LPs out so far, this being the superior one. (WK)
(Sista Versen)

REPTILOIDS – "Чернозем" EP

Blistering hardcore from Moscow, Russia, bordering on D-beat, complete with vocal delay and most songs clocking in around one minute. This reminds of the current school of hardcore like WARTHOG and other East Coast bands with blurted out, grizzled vocals such as CITIZENS ARREST. Cool cover with bleak yet somewhat cartoonish image of Stalin as a vampire bat hovering over Russia with a pickaxe and shovel made of bones. (JC)
(Hardware)

ROGUE TROOPER – "Boots on the Ground" EP

Listening to the debut vinyl release from Western Mass four-piece ROGUE TROOPER, I could imagine myself back in the parking lot behind the Rat, downing some bottom-shelf booze (procured from some older punks) before the TROUBLE started their set. Nice to know a new generation is still at it out there—and judging by the anti-cop and anti-nazi lyrics, the politics are better, too. While it tackles the same subject matter, "American Night" is not the BRUISERS song of the same name—come to think of it, though, that band makes a decent musical comparison to ROGUE TROOPER's gruff, primarily mid-tempo approach here. The final track accelerates to end the EP on a high note. Not bad. (CS)
(Foreign Legion)

SANITYS DAWN – "The Violent Type" EP

Very run-of-the-mill grindcore. These Germans have apparently been around since 1987 and I feel like the inspiration might have died a while ago. Sure it's fast and blast-y, but it seems like this is more about the vocalist practicing his cookie monster and pirate impressions than about total devastation. Maybe these guys were hella sick back in the day, but after hearing this one, I'll probably never find out. (BA)
(Power It Up)

SCUZZ – "Songs of the Sordid" LP

NINE SHOCKS TERROR immediately spring to mind as I listen to this LP, and that's high fuckin' praise. Something about the LIP CREAM-ish rock edge to the riffing and the tortured vocals instantly takes me back to the glory days of Speak in Tongues and Cleveland sleaze. This is no-bullshit, 100% straightforward hardcore punk and while there's nothing here quite on par with "Yeti Smasher" or "Not a Fucking Anthem," it's certainly not for lack of trying. "Butcher" is a fantastic track, led by a super-charismatic vocal performance and the very next song (the POISON IDEA-tinged "Cut Down") is just as good. They fall off a step when they slow the tempo and muck about with mosh parts, but the fast stuff is absolutely top-shelf. I can't remember the last time I enjoyed a straight-up meat and potatoes hardcore record so much. Top it off with distinctive art and a well-silkscreened sleeve and you've got yourself a fucking great LP. (AU)
(Loud Punk / Urinal)

SEA OF SHIT – "Servitude" EP

Seven songs of scientific pulverizing powerviolence. A gruesome bass tone opens this ocean of obscenity, then enters the hardest kick pedal tone ever. Traditional crust and powerviolence vocal pitches battle it out. Despite their band name, SEA OF SHIT songs are a well-structured architecture of hardcore, grind, punk, and splattering brutal powerviolence. The drum fills and production are blowing me away. Dive into this SEA OF SHIT. (JR)
(Nerve Altar)

SHARK INFERNO – "Tashirojima / Okunoshima" CD

I would like to quote one of SHARK INFERNO's songs: "*Symmmpaathyyy, something you find in a dictionary.*" Later in the song "sympathy" is replaced with "courtesy" and "bravery." A two-piece from the Netherlands that plays basic hard rock with tough vocals. There are many references to women as felines. Yawn. (CK)
(self-released)

SLAUGHTER AND THE DOGS – "Vicious" CD

I'm really big on these guys. I loved them from the *Streets* comp in the late '70s through their recent local live shows. The Barrett / Rossi songwriting team is still going strong on this full-length. These two have written some of the best songs in punk rock. The band is filled out with the current rhythm section who sound great. New blood can give a band a kick sometimes, à la the BUZZCOCKS. This is a good rock'n'roll record; call it dirty or street rock if you will. If you are expecting an album full of *Cranked Up Really High* type songs you will be disappointed. There are some slower almost ballad like songs à la early CULT, but mostly it's rocking stuff produced to highlight the songwriting. There's also a new version of their classic "Situations" to close it out. Very cool record from a legendary band! (RL)
(Cleopatra)

SMELLY FAMILY – "Back From a Void" 10"

SMELLY FAMILY is a Berlin-based antifascist band that breathes in a new type of energy into '90s style punk. Musically, they remind me of bands like BOUNCING SOULS and maybe even PENNYWISE a little bit, but in a nice way. The song "Premonitions" is ska punk. *Back From a Void* is the band's return after a 15 year break. It's recorded really well and all the songs are badass. The band members are all good but their bassist fucking kills it and really stands out. Highly recommended release for fans of '90s punk rock. (DB)
(self-released)

SPEEDBILLY – "Hold Our Beers And Watch This" CD

Redneck rock from Minnesota? This trio does the Southern punk thing à la NASHVILLE PUSSY and SUPERSUCKERS. This is OK. I'm sure they are doing it in the name of fun or perhaps as a novelty. I can't say I haven't been down with some boogie in the past. Certainly not my go-to genre but if it's yours, check it out. (RL)
(self-released)

STARZY SINGERS – "Rock-Á-Bubu" LP

Perhaps a classic of late '90s Polish indie rock, STARZY SINGERS have only a scant Polish Wikipedia page and a very tongue in cheek release page for this reissue to provide background for the uninitiated. Although the music moves in dozens of stylistic directions, I think a remarkably handy touchstone for this record is PAVEMENT's *Wowee Zowee*. Both *Rock-Á-Bubu* and *Wowee Zowee* hop from style to style from song to song, all the while retaining a sense of fun and humor that ties the entire piece together. STARZY SINGERS present a mix of American indie rock (think the aforementioned record and SONIC YOUTH around *Dirty* or *Goo*), classic Polish punk (especially the vocals, which remind me of TZN XENNA), hard rock chunks, funk bits, and miscellaneous weirdness and goofball antics. It's similar to a mix anyone who has listened to alternative rock music from Eastern Europe has e heard, at least in passing. It works well enough to captivate my dilettante's ear for an entirdouble record, even with the nearly side-long drum-and-bass jam in the third quarter. (LP)
(Antena Krzyku)

STEEL CHAINS – "I Know" EP

I've been waiting for this one to drop in for a bit now. Portland's STEEL CHAINS have been at it for a while and this is their first record and it is so solid. I'm hearing hints of YOUNG WASTENERS and NO HOPE FOR THE KIDS as well as the rich backgrounds of some of their members (ex-DRUNKEN BOAT, CLOROX GIRLS, DEFECT DEFECT). If you spend this much time in the rain of the Pacific Northwest, you're bound to write some songs about being sad and lonely. The vocals are so tuneful and soaring in ways I was not expecting. The guitars play off of each other in interesting ways and the bass provides a full, dark undercurrent. Every song is so driving and it's such a stellar EP. Pick this one up. (GH)
(Dirt Cult)

TERRY – "Terry HQ" LP

Even if you've not been paying attention, you'll be aware that many of us 'round here are suckers for pop from "down under," or Australia as I like to call it. If, like us, you sleep with the *Noise In My Head* book under your pillow, you've probably been gagging for this LP since first hearing the TERRY single "Talk About Terry" way back in the early months of...this year? Comparisons with other Aussie artists are inevitable, and I'd liken this to the perfect cross between UV RACE and LOW LIFE, but the real magic is in the shared boy / girl harmonies. If anything will bring about the fall of the bourgeoisie and peace on earth in our lifetime, it will be TERRY. (AM)
(Upset! the Rhythm)

TV CRIME – "Hooligans / Wild One"

I hope this *MRR* turntable is plugged into a surge protector because right here I've got 240 volts of pure power pop energy fizzing through the coils. All the needles are tickling the red zone which prevents the sugar from getting too syrupy. Imagine if the NUMBER ONES and GENTLEMAN JESSE went on a three day bender with JAY REATARD then recorded these two songs before passing out surrounded by empty cans and full ashtrays. (AM)
(Static Shock)

UNINHABITABLE – LP

Thrashing, political chain-breaking hardcore from North Carolina. Sludge elements pierced by screaming vocals set to a modern combination of the fierce young potential of punk and a foundation of old style metal. Delicate old western soundtrack moments create al dente intermissions amidst thundering double kick techniques and thick lashing monologues. Two amazing colorful Babylonian illustrated panoramas frame the cover, with equally creative liner notes. (JR)
(All We Know / Dead Tank)

URGENT FURY – "Let Freedom Sting" LP

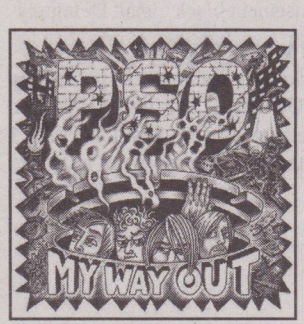
Politically-charged punk rock from New York / Berlin. This album marks URGENT FURY's return after years of being on a break. Originally formed in 1985 and disbanded in 1992, founder Abraham Rodriguez re-recorded some old and new songs with his URGENT FURY New York crew in 2011 and released them on this LP. In 2014, he returned to Berlin and reformed the group. Some of the topics on this album are the military, police brutality, war, the riots of Miami in the '80s, and the Nazis who tried to march through a Jewish suburb of Chicago. Musically, this album reminds me of *Suffer*-era BAD RELIGION without the notable backup vocals. This album is critical, catchy, and energetic. A really fun release that I'll definitely listen to again. (DB)
(Core Tex / Deafproof)

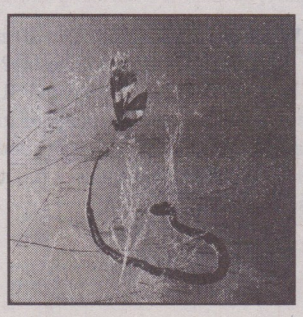
THE VARUKERS – "Die for Your Government / All Systems Fail"

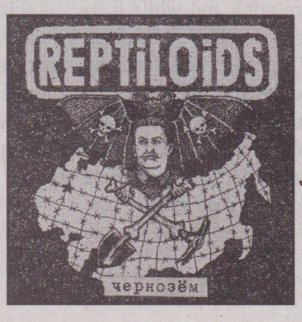
The VARUKERS probably need no introduction at this point. They have been a prominent fixture in UK hardcore since the late '70s / early '80s along with DISCHARGE, G.B.H., and the ENGLISH DOGS. The VARUKERS seem to be the proving ground for so many ripping heavy metal musicians from the '80s, starting with the brilliant SACRILEGE all the way up to ELECTRIC WIZARD. This EP captures the band at their very best, and it's one of my all-time favorite UK punk singles. Both songs are masterful in their simplicity and perfect executed. The cry of punk anger is heard loud and clear. If there were more bands these days that copied these guys in their prime instead of third-rate copies of DISCHARGE we would probably be a whole lot better off. (WK)
(Havoc)

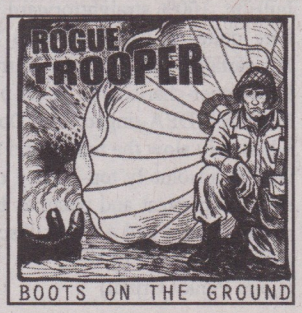
THE VARUKERS – "I Don't Wanna Be a Victim" EP

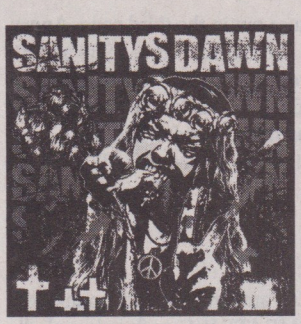
This is a decent single, but definitely pre-dates the period when the VARUKERS became truly great, which would start with 1983's *Die For Your Government* EP and especially their incredible 1984 run that includes the *Massacred Millions*, *Led to the Slaughter*, and *Another Religion Another War* EPs. That being said, there are still some pretty great moments on this. The title track is kind of lame to be honest, a forgettable repetitive mid-tempo punk number that puts the lie to the cover's claim of "Guaranteed Fast and Loud." The B-side is much better, as the introductory riff and chorus of "Dance Till You're Dead" are iconic in the VARUKERS catalog and "No Masters No Slaves" is probably the most successful of their early attempts to ape DISCHARGE. If these Havoc reissues are your introduction to the band, you should definitely pick up *Another Religion Another War* first, but keep this one in mind if you want to explore the band further. (AU)
(Havoc Records)

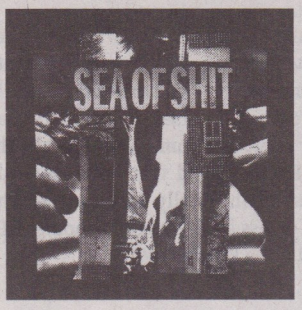


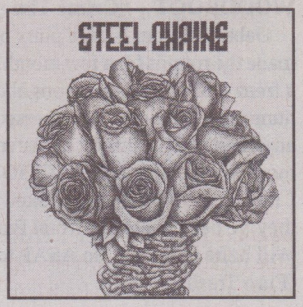












THE VARUKERS – "Led to the Slaughter" EP

Why does the entire VARUKERS catalog need to be reissued all at once? Because these records should be in every record store, all the time, so that when that young punk walks in and starts poking around that second layer, wondering if they should buy another DESCENDENTS record or perhaps check out some GBH band that their friend mentioned….? Well that's the cue for the shopkeeper to take that young punk by the hand and show them The Path. I saw VARUKERS in '94 when they were passé, then played with them in Europe in 2003. And they killed it both times, of course. Hope these motherfuckers stay in print forever…this is our classic rock. (WN)
(Havoc)

THE VARUKERS – "Massacred Millions" EP

While I've never been this biggest VARUKERS cheerleader, I do like some of their material here and there, and this EP from '84 falls right before the more metallic elements fully invaded their very DISCHARGE brand of UK hardcore punk. The drums are right up front in the mix, and the songs have a looser, bouncier feel, while still charging forth with intensity. But considering the sound on here, how can we not be reminded of *Hear Nothing See Nothing Say Nothing*? The rich chorused guitars and thick drums instantly recall the monumental DISCHARGE masterpiece—but this isn't that, obviously. Anyhow, it's definitely cool to see this reissued in the proper punk format, as it was originally a 12". (MA)
(Havoc)

THE VARUKERS – "No Hope of a Future / Never Again"

There are apparently six VARUKERS singles getting the reish treatment this month thanks to Havoc Records. If I didn't know any better I'd think our Felix had been up all night on cider'n'glue and drunk dialed the pressing plant. "Yeah, all six. Yeah I'm sure it's a good idea...just put it on the credit card alright?" Tough but memorable riffs—check. Actual songs—check. Production that sounds like you're using 50 grit sandpaper instead of a needle—check. While this particular record doesn't fit the definition of classic to me, taken as a whole these records form a timeline of UK hardcore's evolution from punk to UK82 to the beginnings of crust. (AM)
(Havoc)

THE VARUKERS – "Protest and Survive" EP

Check it out: I'm one of those punks who never got into the VARUKERS and now I'm reviewing a reissue of their first EP. When this thing first came out in 1981, punks were probably shitting their ripped jeans from hearing this manic fucking D-beat. The guitar tone sounds like shit (i.e. perfect). "Soldier Boy" is a straight ahead punk song and is my favorite one here. The rest are fuckin' D-beat ragers. A nearly perfect record, but you probably already knew that. (GH)
(Havoc)

VICIOUS CIRCLE – "Circle of the Doomed" EP

1984 demo tape from Melbourne band gets the vinyl reissue treatment 22 years later by an American label. VICIOUS CIRCLE was one of the premiere Aussie HC acts of the '80s (which isn't saying too much, really) and has continued on and off to this day. The three tracks that appeared on the original cassette trade off between chunky, mid-tempo riffs and basic 1-2-1-2 thrash—no lost classics but not without a certain roughhewn charm. You might recognize "Police Brutality," which was picked to feature on the seminal *P.E.A.C.E.* comp, but all the songs here, including a bonus demo cut from 1985, were later rerecorded for various proper releases. The 7" is pressed on red vinyl and includes lyrics and liner notes. (CS)
(Not Like You)

VICIOUS CIRCLE – "The Price of Progress / Reflections" LP

Now here is something I never thought I'd live to see. A 2xLP VICIOUS CIRCLE reissue, part of a 6xLP complete discography (plus 2xLP PERDITION anthology). This is Part 1 of Power It Up's "History of Australian '80s Punk / Hardcore" series (which seems more like a history of Australian '80s hardcore / thrash, but maybe I'm projecting...), here with VICIOUS CIRCLE's first two LPs from 1984 and 1985. Back in the day, VICIOUS CIRCLE was pretty much the only decent Australian hardcore band to get an LP out. And they apparently had a few (five?!), including *Reflections* included here, originally released on PUSHEAD's Pusmort label. This is quintessential spiky hair circle pit music, a little more American sounding than their UK82 peers. Ya know, the kinda shit you imagine blasting at chaos punk weekenders. I mean, if you drank enough swill, it would probably be pretty hilarious to listen to six LPs worth of VICIOUS CIRCLE front to back and throw in four sides of PERDITION for old time's sake. Nod out on side three, only to be woken up on side seven by a stream of urine splashing off your forehead. This thing is on crazy red wax with an insane thick full color VICIOUS CIRCLE history book. It is literally *insane*. (GB)
(Power It Up)

VOID – "Raw Material (Requisitioned) / Post Atomic"

These raincoat-wearing Deptford punks recorded this previously-unreleased record in 1979. Two tracks of angular DIY post-punk not unlike contemporaries the CRAVATS or DESPERATE BICYCLES, but with the interesting addition of an electric violin in the mix. You can read more about the band in *Defiant Pose #9* zine, which accompanies this release. (AM)
(Inflammable Material)

WAR BIRTH – "I / II"

This seems like its main association to punk is its aesthetic and DIY nature, because it is basically straight up basement black metal. Definitely inspired by VLAD TEPES and the other Les Legions Noires bands, with dashes of *De Mysteriis Dom Sathanas*-era MAYHEM in the mix. Featuring a rugged but relatively clean production, near-constant blast beats and unhinged vocals dominate the muddy riffs. "I" features a nice militant breakdown and an atmospheric finish, while "II" has a moody intro that leads into a straight-up black metal avalanche with a pretty sweet central riff. This is good, but it's for black metal fans only, and limited to an elite 100 copies. (AU)
(Brach)

WOODBOOT – "Crime Time" LP

Debut LP from Aussie punx of the primo scree variety. *Crime Time* has made the rounds for a few months now, whipping assholes everywhere into a frenzy. SPITS comparisons abound, and yes, they do have some vaguely humorous moments interspersed with caveman horseshit, but more than anything, this is simply monster guitar punk that immediately recalls the most savage shit outta ACTION SWINGERS and that aggressive ilk. I mean, really: this guitar skewers your brain. Really easy to hear why they've been tapped by Total Punk too. Guess there's already another LP? Will hafta hear that 'un ASAP too! Kill or be killed. (MC)
(Euro Trash)

WOUND MAN – "Perimeter" LP

Huh, this is not what the prominent "New Bedford Hardcore" declaration on the insert led me to expect. Definitely powerviolence influenced, with some really great slow parts that recall CAVITY and NOOTHGRUSH alongside blasting passages that are 100% CROSSED OUT-inspired (the singer sounds eerily identical to Dallas on the more up-tempo parts). The serial killer with a traumatic brain injury lyrics are definitely fitting for the style, barely articulating deep deep rage and angst and complementing the caveman-level primitive band name. It seems like this LP is kind of front-loaded in terms of quality, as the A-side is all killer and the B-side has a couple of lesser tracks but nothing here is bad by any means and the enduring impression is this: fuck, these dudes are fucking angry. Highly recommended if you're into modern PV-style hardcore. Note to the band: you should have used the excellent sphinx art from the insert on the cover and put the cover art on the insert, but mega kudos for recording to 4-track cassette, it sounds fucking great. (AU)
(Painkiller)

WOUND MAN – "Rolled" EP

Oh, hello filth. The opening dirge of the title track is intentionally misleading, and just as you settle in for a slow pummel, WOUND MAN explode with bursts of disgusting low-end powerviolence. Deadly slows worthy of upper echelon doom status punctured by desperate blasts, "Rolled" is already a legendary track. Then the flip…after a head-scratching (but decent) college rock track, the record closes with "CB100," an exercise in absolute ferocity. (WN)
(Iron Lung Records)

YACOPSÆ – "Gästezimmer" CD

Whoa. Long running German grind / noisecore monsters team up with a few fukkn dozen guests for a shit sandwich. Members of too many bands to list, famous and unknown, join these old farts to crank through 32 songs in just under 13 minutes. If you like to grind, then you know them already, and the novelty of the guests doesn't take anything away from the band's well-documented fury. Good idea and the execution is no surprise—there's a reason why YACOPSÆ are legends. (WN)
(Power It Up)

YACØPSÆ / ZZZ HACKER – split EP

YACØPSÆ has been around for 25 years. They open this split with three songs that sound like a bit more metallic version of the early '00s street punk of bands like A GLOBAL THREAT, with a pinch of DISCHARGE. The anthemic street punk touch really comes out in the third song. Angry, fast, and to the point. ZZZ HACKER has been around since 1980 and it's awesome to see that they're still making really enjoyable music. Side B is less intense and conveys more of a melodic punk rock vibe than the first side. That's not to say it's not as good as the first side. Though I don't understand anything the singer says, it still feels pissed off. All songs on the EP are sung in German. (DB)
(Power It Up)

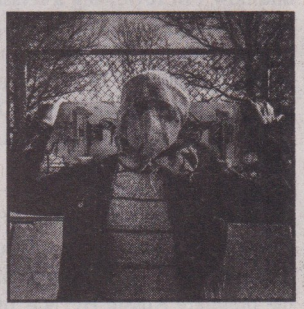
V/A – "Coleccion de Kretinos Vol. 2" CD

Anthemic melodic punk from ENATIZO, anthemic melodic punk with snottier vocals (and even horns!) from COMBATE WC, anthemic melodic ska punk from JARREA!, and fast raw punk from ENERGUMENOS. All four bands are good, ENERGUMENOS are my personal favorites. (WN)
(A Trankas y Barrankas)

V/A – "Mutants of the Monster" CD

If you really love BLACK OAK ARKANSAS and can't wait to hear a really tight beer belly Southern rock band play shitty bar room rock versions of the hits you have always loved with about a dozen different singers and guest guitarists you've (mostly) never heard of, then boy are you in luck! For the rest of us, here's the real deal. Not even Brian Venable or Greg Ginn's guitar work, nor Jello's still golden pipes, nor Shooter Jennings can erase the embarrassment I feel from listening to this record pretty loudly in my room. Again, if you like shitty Southern rock with not much soul, you are absolutely going to lose your mind over this garbage. (DZ)
(Saustex)

RECORDS
TRASH
RECORDS



SISTA VERSEN

SV 006 Regimen Lp
Orange vinyl Mailorder only $12
Regular black vinyl $11
See review in this issue!

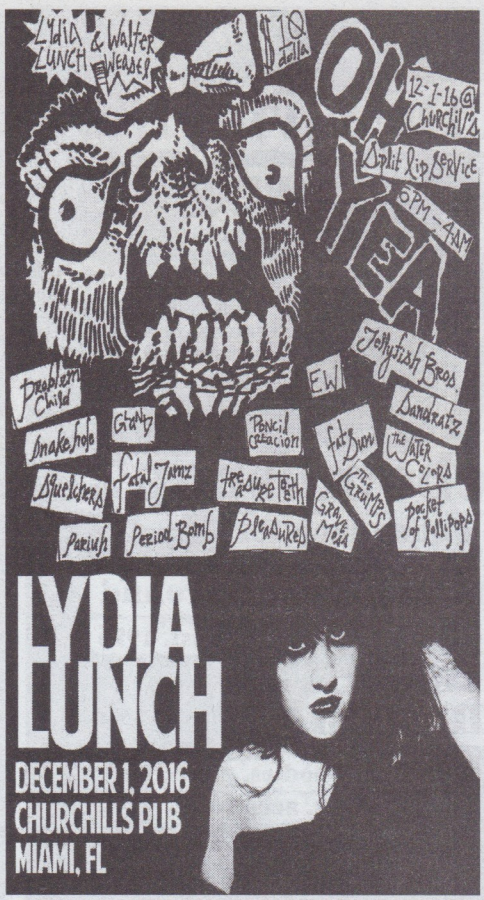
SV 005 Remiso Tape $4
Brazilian styled metalpunk from Malmö/Sweden in sung Portugese.

SV 004 Knægt Lp $12
Green vinyl. Members of Puke, Skitkids etc. Swedish hardcore meets Oxnard!

SV 003 Knægt/Slöa Knivar 7" 44
Split between 2 of Swedens best live bands around. Last copies.

SV 001 Svart Städhjälp 7"
Their demo rereleased as a 7" with two bonus tracks.

www.sistaversen.bigcartel.com



FAKECRAB RECORDS

ANALOG RECORD LABEL FROM BALTIMORE, MD.

FFO: PUNK/HARDCORE/ EXPERIMENTAL

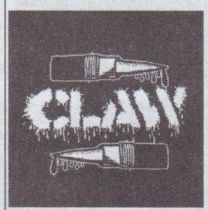
RECENT RELEASES

Eyelet - Error(s) (10")

Three song EP of discordant melodic hardcore. Single-sided 10" with a screen-printed B-side. "Nervewracker" LP also available.

Gillian Carter / Coma Regalia (6")

Screamo / Emo Violence. One new song from each band.



CLAW - S/T (Cassette)

D-Beat Hardcore. Pro-Woman, Pro-Queer, Pro-Transfolk, and Pro-Animal. First press SOLD OUT / Second press this winter.

FAKECRAB.BANDCAMP.COM
FAKECRAB.STORENVY.COM
@FAKECRABRECS
PO BOX 50007 BALTIMORE, MD 21211

URGENT FURY

U.S. PUNK FROM BERLIN
SINCE 1985

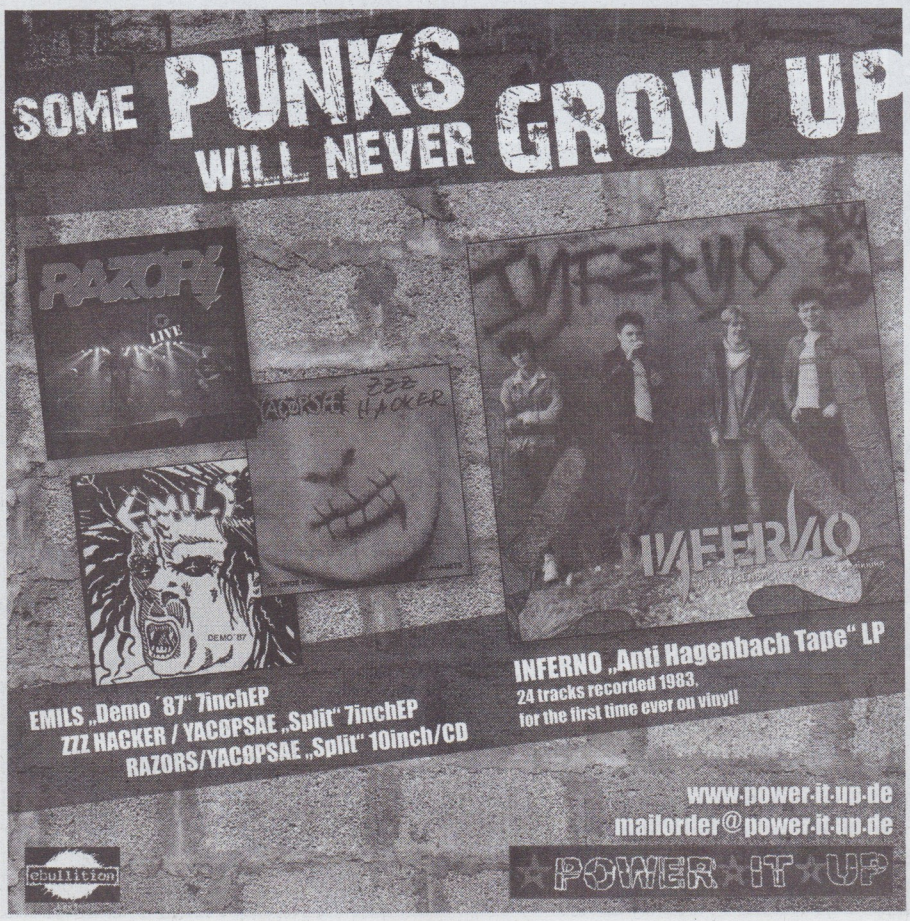
LP
+ Download-Code
13 KICK ASS Punk/HC-Tracks !!!

ALBUM OUT:

www.urgent-fury.com

CORE TEX RECORDS
CORETEXRECORDS.COM

distributed by:
CARGO RECORDS



HALO OF FLIES

out now:

WEAK WRISTS s/t LP
SVALBARD discography DLP
MORROW covenant of teeth LP
DAWN RAY'D a thorn.. LP
RORCAL creon DLP
SVALBARD one day this.. LP
ANCST moloch LP
PYRAMIDO vatten LP
DARK CIRCLES / ASTRACTER split LP
PRIMITIVE MAN/NORTHLESS split LP
TOTEM SKIN weltschmerz LP
ANOPHELI the ache of want LP
COLD BLUE MOUNTAIN old.. LP
CLOUD RAT qliphoth LP
LIFES/SUFFERING MIND split 7"
PROTESTANT in thy name LP
PROTESTANT reclamation LP

coming soon /next/whenever:
CLOUD RAT moksha LP repress
DAKHMA suna kulto LP
CLOUD RAT / CREVASSE split 7"
ANOPHELI / THE MAKAI split LP
CLOUD RAT / MOLOCH split LP
CLOUD RAT / DISROTTED split LP
..tons more...

HUGE DISTRO AT THE WEBSITE.
Carrying punk/ hc/ grind/ doom/ metal /post rock from all over the world for the lowest prices i can.

DISTROS, STORES, AND LABELS GET IN TOUCH FOR WHOLESALE AND TRADES

contact:
haloofflies records.com
haloofflies rcds@hotmail.com

-- Halo of Flies is distributed by:
EBULLITION, REVELATION, SEASON OF MIST, ROBOTIC EMPIRE, DEATHWISH, and DIY DISTROS ALL OVER THE WORLD.
support your local distro/label. --

DEMOS

All cassettes and CD-Rs are reviewed in this section. Send yours to PO Box 460760, San Francisco, CA 94146 USA and include your contact information. Submissions without artwork will not be considered.

(AT) Alex Turner
(GH) Greg Harvester
(HB) Heather Blotto
(JR) Jason Ryan
(MB) Matt Badenhop
(MT) Michael de Toffoli
(SN) Sean Nieves-Quinones
(WN) Robert Collins

AARON & THE BURRS – *A Burr for All Seasons (And Other Tunes)* – I guess I thought with this kinda funny, punny band name I might be in for some ska. I don't really like ska, so I don't know why I grabbed this one. Turns out they are an instrumental surf band. I don't like surf music either. Sorry. (AT) (7-song cassette, lyrics not included, aaronandtheburrs.bandcamp.com, PO Box 467, Buffalo NY 14226)

ABUSIVO – *Demo 2015* – 'Verbed vocals wrenching through chainsaw guitars and crushing destructive drums. This is dark-tinged hardcore that churns negativity into adrenaline and does something about it. Lo-fi enough to keep the edges sharp and the feeling blunt. This is a really strong first release. (MT) (5-song cassette, lyrics not included, smokingroom-label.bandcamp.com)

BRATAKUS – *Gigantopithecus* – Snotty but poppy drum-machine punk from Scotland. This self-described "vegan Riot Grrrl" project is a sister duo and delivers catchy tunes with a pretty tight clean sound. Bonus points for admitting that the lyrics to "Foodchain" were written when she was thirteen. (MA) (3-song CD-R, lyrics included, scream@cuinn.co.uk)

COORDINATED SUICIDES – *Life Is Beautiful* – This noise rock has elements of college rock with a range of emotion and atmosphere similar to MISSION OF BURMA or KILLING JOKE. They have a coherent consistency that still punishes with heavy stomps and ripping riffs that'll catch your ear on first listen and still demand your attention every time after. This tape is very easy to flip again and again. (MT) (10-song cassette, lyrics not included, coordinatedsuicides.bandcamp.com)

DEATH WISH KIDS – First off, a little research please before naming your band… google is (sometimes) your friend, unless you don't care. But if you don't care, then that means I will be forced to compare your band's double bass heavy by-the-books Euro crust to one of North America's most essential under the radar '90s hardcore acts. The Czech DEATH WISH KIDS are fine sing-along dirty hardcore with basic riffs and huge production. And they inspired me to pull out the *There's Nothing In School…* EP, so that's chill. (WN) (7-song cassette, lyrics included, bandzone.cz/deathwishkids)

DÉFAITE – *Post Human* – Top notch driving, anthemic French punk. Gravel in the vocals, fire in the guitars, and hooks in everything. You know those monkeys who say they hate melodic punk but then they love OBSERVERS and NEON PISS? Yeah, well this one's for you, hater, because you cannot fuck with a good ass song. This one is solid cream from start to finish, and "Imago" is straight fire. The band is done but the tape is here. (WN) (10-song cassette, lyrics included, defaite.bandcamp.com)

DISORDER – *Live in Sneek 2014* – The relationship between Bristol noise shit-punk veterans DISORDER and Malaysia's Black Konflik Records is starting to get ridiculous. 31 marginally apt bursts of bare bones pogo punk recorded in Holland and offered with alcohol and irreverence. For the fan who needs everything, this shit is well recorded and powerful, a proper modern DISORDER set. (WN) (31-song cassette, lyrics not included, Black Konflik, PO Box 28, 27600 Raub, Pahang MALAYSIA, blacxkonflik.blogspot.com)

DOGMATISTS – *Worn Out Welcome* – Total Danish cream. I feel like most of the USA skipped the DOGMATIST 12" when it dropped. Malaysia's Cactus records are doing their due diligence this month trying to fill those holes in your life. Relentless Motörcrust on speed. The tracks from that 12" are the aural embodiment of pure force and power. Dystopian vibes, and vocals pushed to an almost shriek while the guitars are sharp and only drop leads into your face when you need them. And DOGMATIST will decide what you need…and when. This one reeks of booze and sweat, and you get tracks from the 45 as well. If you snoozed last time, it's time to wake up. (WN) (13-song cassette, lyrics included, cactusdistro.weebly.com, cactusdistro.bandcamp.com)

ELIZABETH–*Insomnia*–Cassette version of a crushing Swiss EP released in 2013. Massive tonnage and a driving beat that is vaguely uncharacteristic of the modern "neocrust" that ELIZABETH likely gets lumped in with, punctuated with blasts that keep the vibe from settling in. Good stuff. (WN) (4-song cassette, lyrics included, cactusdistro.weebly.com, cactusdistro.bandcamp.com)

ENSLAVE / PAZAHORA – A cassette reissue of a monster slab. Singapore's finest lightning crust, PAZAHORA rip through four warp-speed metallic Japan / Portland burners with leads for days, while Tokyo's ENSLAVE bring their dual vocals and dueling guitars into a world where emotive USHC and blistering Japanese HC collide. (WN) (8-song cassette, lyrics included, cactusdistro.weebly.com, cactusdistro.bandcamp.com, deadbirecordsdistro@gmail.com)

FEROCIOUS X – *Svårt Att Överleva* – Should need no introduction. Complete kassett discography from one of Osaka's premier bombastic hardcore dealers. Guitars blown to shit, low end like a steamroller chasing a jackhammer, and vocals killing the top end of the mix. This compiles the 2002 demos, EPs from '03, '06 and '11, the trax from the *Konton Damaging Ear Massacre* comp and two previously unreleased bangers. Absolutely essential ear torture. (WN) (26-song cassette, lyrics not included, Black Konflik, PO Box 28, 27600 Raub, Pahang MALAYSIA, blacxkonflik.blogspot.com)

THE GARRISON – *Subversion* – Stripped down rock in the classic punk sense. Think SLAUGHTER, EDDIE & THE HOT RODS, SHAM 69 and the like, lots of swing and hooks for days…but never slick or polished. You know, punk. First track left me like "meh, heard this before," then the second one banged pretty hard, then they dropped a reggae creamer and I was like, "I want to

DEMOS

hear this over and over." Another SE Asian reissue from this month's haul of early '10s recordings. (WN) (14-song cassette, lyrics included, tandangstore@gmail.com)

GILES – *Fruit Punch Mouth* – Low budget, home recorded electronic music that was inspired by *Buffy the Vampire Slayer* and sounds like if John Carpenter had been born a punk. (GH) (3-song cassette, lyrics not included, Ryan Birkner, 3529 Giles Avenue, St. Louis, MO 63116, gilesband.bandcamp.com)

GLUT / LEOPARD PRINT – Stellar Louisiana split. GLUT burns through four dynamic hardcore tracks with an even sense of brutality and melody (in the riffs), not unlike how BURY THE LIVING did in the last decade. Flip it over for high-octane Mötörpunk meets GERMS from LEOPARD PRINT. Great, nasty punk with riffs for days and a feels-so-good snarl. Rock solid tape with much welcomed variety. (MA) (8-song cassette, lyrics not included, leopardprintband.bandcamp.com, glut504.bandcamp.com)

HÄJ-PÄJ – *Hypocritical Americans* – Short, fast, pissed and to-the-fucking-point old-school style hardcore in the vein of BAD BRAINS or MINOR THREAT, 30-plus years removed. The jokey song titles and bad computer fonts led me to not take this seriously, but they had the hooks to keep me engaged. Meat and potatoes is not always the best meal but it keeps you moving. (GH) (15-song cassette, lyrics not included, PO Box 3475, Pueblo, CO 81005-0475, facebook.com/hajpajmusic)

HARTLE ROAD – *MAXX* – I met these two brothers and cousin by chance outside of a cafe in Oakland. They had never been to California and never eaten a samosa before. As a weirdo from the middle of nowhere, I know the value of finding other weirdos from the middle of nowhere (in this case Columbus, MS). There's something about coming up in a place where access to certain kinds of cultural output is limited that makes you latch on to the things that do resonate with you, that makes you take them apart piece by piece and try and figure out exactly how each part functions, and put it back together not exactly how you found it but in a way that makes sense to you and your friends. That's exactly what's going on here. HARTLE ROAD plays weird noisy krautrock that's also hardcore, but cyborg hardcore with busted drum machines and dirty synths, decidedly more *Terminator* (1984) than *2001*. It's honky-tonk and garage from a parallel earth where PHIL ELVRUM or KING TUBBY might produce it. (SN) (10-song cassette, lyrics not included, jennyrecords.bandcamp.com, hartleroad.bigcartel.com, 1318 3rd Avenue North, Columbus, MS 39701)

HEAVY HANDS / SWEATS – *Tour 2016* – A couple PDX thrashers split this tape for their fall West Coast tour. HEAVY HANDS' onslaught is punctuated by searing vocals and incredible drumming. Super tight and flailing. SWEATS are no less thrashing but burlier. We don't typically think of Portland for its hardcore—that all changes here. World class hardcore power. (MA) (8-song cassette, lyrics not included, heavyhands.bandcamp.com, sweatyman.bandcamp.com)

KILLEUR CALCULATEUR – *Book Of Flags* – Mathy emo and textbook mainstream indie rock meet with layered vocals and a penchant for writing songs that defy categorization (though essentially it's still mathy emo / indie, so I'm kinda pulling stuff out of my ass here). (WN) (9-song cassette, lyrics included, cactusdistro.weebly.com, cactusdistro.bandcamp.com)

LIFE LIKE – *Prisoners EP* – Ugly, pissed and to the point St. Louis hardcore with clean(er) guitars and a drooling ass singer. The lyrics walk a thin line between smart and dumb, which makes me think they know better and are actually sitting on the smart side. I was on board until "Misandry and Me," which is about coming to terms with the harmful effects of being a man, rather than actively fighting against the bullshit you see every day. Overall though, it's some good shit. (GH) (6-song cassette, lyrics included, kreeptreet.storeenvy.com)

LONE RANGER – Garage punk'n'roll from Albany with a very vintage presentation that actually sounds like you're listening to it through an ole-timey radio. Characterized by stinger guitar solos and snare / hi-hat ramble, it gives a lot of character to this typical garage, almost country'n'roll with kind of a punk heartbeat. It ends with a cool long instrumental noodling guitar jam that rambles out twice as long as anything else on the tape. This will totally fill your nostalgia needs. (MT) (5-song cassette, lyrics included, lonerangeralbany.bandcamp.com)

MANNEQIN – MANNEQIN, from Bloomington, IN is a bedroom punk pop project (*not* pop punk) featuring low-key synths, rudimentary drum machines, and some clunky guitars. The vocals are somewhere between a creepy, raspy drawl and yelling. It has some traces of NWI worship, but it also sounds like something that you'd hear in a dark basement dance party in a tiny college town. It's pretty sick. (GH) (6-song cassette, lyrics not included, judmergl@gmail.com, Judah Mergl, 1005 S. Walnut Street, Bloomington, IN 47401)

MIND TRAP – *Life Among Liars and Thieves* – Straight fire from Berlin. Tracks from their 2014 EP and the demo that preceded it… tough, throaty vocals, PV tinged hardcore punk that pulls no punches. Killer. (WN) (13-song cassette, lyrics included, cactusdistro.weebly.com, cactusdistro.bandcamp.com)

PANDEMIX – Raging, smart and pissed queer hardcore from Boston, MA. There are traces of CRASS and CONFLICT in the delivery, but it never feels overbearing or contrived. They have lyrics about assimilation, identity, and staying fucking fierce in this shit America. My only complaint is that sometimes the vocal melody follows the guitar melody and that always makes me feel crazy, but they keep that to a minimum. The overall weight of this demo far outshines my one gripe and I'm gonna keep flipping it over to listen some more. (GH) (4-song cassette, lyrics included, nervous.nelly.records@gmail.com)

PINKU SAIDO – Fans of tuneful punk will like this one from the first note. Melodic French punk with light, forceful Japanese vocals. The thing brings to mind catchy '80s Deutschpunk as much as J CHURCH or LA FRACTION. Could namedrop lots more greats, but the fact is that this project takes my mind to those places without aping anyone's scene or sound. Just good, solid, infectious punk. This one will get lots of spins. (WN) (6-song cassette, lyrics included, pinkusaido.bandcamp.com)

ПРЕДСМЕРТНАЯ КАДРИЛЬ (PREDSMERTNAJAKADRIL) – *ГОРЕТЬ КРАСИВО* – Perfectly executed classic goth / punk from Ukraine. Vocals are appropriately haunting, guitars soar casually over the mix, and the rhythm section drives the band with an intensity often lacking from more casual rehashes of the genre. Perhaps a bit tough for Westerners to track down, but this one is well worth the effort. Excellent. (WN) (6-song CD-R, lyrics included, predsmertnajakadril.bandcamp.com)

PROGRAM – A steamroller of Texas hardcore punk in the finest early '00s tradition. I'm talking SPAZM, WB2D, and the like. Rock'n'roll sensibilities crammed into a black clad nihilistic package. They. Do. Not. Give. A. Fuck. Pure nuts out hardcore. (WN) (4-song cassette, lyrics included, Europe: desorden138@gmail.com, USA: tendenciasmuerendiscos@gmail.com)

PROTRUDERS – *Untucked In Nantucket* – Super minimal packaging (all information is printed on the cassette shell) made this a little tough to figure out at first. I'm not sure it was worth my time. The mid-range is pushed all the way to the front in the mix and it sounds awful. I can't decide if it's part of their art / deconstruction attack on modern pop / punk / hardcore or just a sound I don't like. Call me a

square (or house punk) for wanting the music to be distinguishable, but a re-mixing of this might reveal some real hits or at least songs I can differentiate, but right now it's all hiding behind a DEVO wall of art. Side two is just one song…you know what that means. Band is a post KAPPA CHOW project. (AT) (8-song cassette, lyrics not included, protruders.bandcamp.com)

REKT – *Demo 2016* – Intense adrenaline junkie jams that keep the pace up, but still slam. The whole thing bleeds into itself so the flow never loses momentum. What makes this so unique is that it's recorded surprisingly cleanly, so every blow lands and you can clearly hear each ingredient. They're putting the music forward confidently without hiding behind a lo-fi wall of distortion. Really well executed and successful recording from a relatively new band. (MT) (6-song CD-R, lyrics not included, rekthc.bandcamp.com)

SCAB EATER – *Mind Trench* – Dark Australian hardcore, but not dark like goth retro shits (although the guitar does kinda lend itself to those comparisons), but dark like it sounds desperate and deranged. Riffs are erratic but always swing so you don't get lost in some shitty math trap. Just enough ripping USHC to keep you grounded and the vokills just…well, they kill. Maximum intensity, released for a Southeast Asian tour earlier this year. (WN) (6-song cassette, lyrics included, cactusdistro.weebly.com, cactusdistro.bandcamp.com)

SEX DWARF – *Non-Stop Erotic Noise Cabaret* – Chaotic noise-not-music distort-o-rama from SEX DWARF. Mongers should know this shit by now, and it more than does the trick. Former PROTES BENGT / BRUCE BANNER frontman digging back to his relentless roots perhaps, but the thing that sets the good noise-not-music acts from the plebeians is the fukkn traxxx, and SEX DWARF have them in droves. Listen underneath the fuzz, young punks; that are where the cream hides. Not sure what they are scared of, but for these Swedes, the shroud is as delicious as the body. (WN) (15-song cassette, lyrics included, tandangstore@gmail.com, tandangrecords.bandcamp.com)

SILVER SHADOWS – *Cold Plastic* – Finally, a debut full-length release from this Oakland post-punk quartet. I was impressed with their initial demo that dropped years ago (reissued on vinyl from Arizona's Gilgongo Records, cop now!) and have been patiently awaiting their next effort, and I gotta say, this doesn't disappoint! The songwriting is through the roof, on another level versus their demos. The defined bass and incredible drumming, dynamic yet not flashy, provide the skeleton to which the ethereal three-part vocal harmonies and effluvial synth and guitars orbit, like some sort of dream-pop Dr. Manhattan. Think GRASS WIDOW covering SIOUXSIE with GARY NUMAN producing and you almost have the idea. Looking forward to many more Eno-inspired punkscapes to come. (SN) (11-song cassette, lyrics not included, silvershadows1.bandcamp.com)

SPACE TRAITORS – *Don't Go There* – This is the first release by this Shelbyville, IN pop punk band. When I say "pop punk" I mean production values popularized by Fat Wreck, a history shaped more by BLINK 182 than the RAMONES and the sound of a solid state amp blasting out some trebly bass lines. The singer sounds slightly like the dude from the WEAKERTHANS, but struggles to reach the high notes, which I find endearing. I realize that this all sounds like a dis, but this is a solid first release for this style. (GH) (12-song cassette, lyrics not included, cassetteland.com, cassetteland@gmail.com)

SPEEDWITCHES – Fukkn superb driving psych/rock. Plenty of blatant SABBATH in the both the riffs and the delivery (and, most notably, the leads), but it's the atmospheric and meandering parts that really perk my ears. Lights down low, volume up high, this 2015 demo is a keeper, and it's easy to imagine this Malaysian trio dropping some serious tonnage in the future. (WN) (4-song cassette, lyrics not included, tandangrecords.bandcamp.com)

THE SUBMISSIVES – *Do You Really Love Me?* – Lonely and sleepy multi-vocal indie stuffs. Loose and kinda high sounding, like an indie band got a bottle of codeine and forgot to take the VELVET's record off the turntable. Love and loneliness and desires are presented in a really cute and endearing way, and that's kinda what kept me listening, and I'm glad I did because "This Hum" is a great track. (WN) (15-song cassette, lyrics included, fixture-records.com)

TONAWANDAS – Spooky space-y garage punk from Cleveland that has a lot of initiative and drive to get the mood across. Banging raw guitars that beat the hell out of a riff, sci-fi astro keyboards that give the drive of the music a flutter and a nervous excited energy, and confident prominent vocals reminiscent of JAY REATARD. The whole thing totally accomplishes the atmosphere that it's creating with a certainty that makes it really easy to listen to. Really impressive. (MT) (8-song cassette, lyrics not included, tonawandas.bandcamp.com)

UNISEX – This is on Silenzio Statico, and is more mid-tempo and catchy than I thought it would be. Like a rudimentary X or the BRAT, it has the feeling of the early punk with a serious nod to rock that helped put LA on the map. Members of DAGAS, FUMIGADOS, and ELECTROCUTIONER, if you're staying on top of what's going there. Looking forward to a full release. 100 numbered copies. (AT) (3-song cassette, lyrics included, PO Box 2262, Norwalk, CA 90651)

VAGUE – *Footsteps* – Indonesian indie / punk recorded in 2012 and only recently issued in physical form. Heavy DC influence, talking Simple Machines and late '80s Dischord stuff, and the vocals are dead on Revolution Summer. (WN) (9-song cassette, lyrics not included, tandangstore@gmail.com)

WHIPWORM – A new band from Philly that was formed to be a part of First Time's a Charm Fest in June. They played their first show there, and had this recorded by mid-August. Way to get shit done WHIPWORM. With lines like *"all cops are bastards, apologists or scum,"* you've got me. They aren't gonna shake up the basics of hardcore (for at least another year or two) but if I caught them in a sweaty basement it might help me get through another few weeks in this fucked up world. (AT) (4-song cassette, lyrics included, whipworm.bandcamp.com)

X= – *5 Walls Basement Demos* – This seems to be the demo recordings of an LP that came out at basically the same time. I don't really understand why you would do that—it's not like they got in a fight with some big label and lost control of their album. The LP is released by them with screened covers and all that fancy stuff. The tape does come with two bolts with nuts pushed through the eyes of the tape that line up with the wrap around o-card. Super cool. These demos were recorded at Two-Man Advantage basement on Long Island which my friend Mattie says is weird because TWO MAN ADVANTAGE was an old ice skating hardcore band from the '90s. The relationship to this modern day Pennsylvania band seems mysterious. The music and recordings are a little flat. I assume the LP is way better, check that out. (AT) (11-song cassette, lyrics not included, exequals.bandcamp.com)

X45 – Fuck, I'm into this! Hailing from Hamilton, ON, X45 just plays simple ass, catchy and raw sounding punk with hooks, not unlike DEAD BOYS (not creeps though) or the DOLLS. Straightforward and mid-tempo, but a little slow so it has some swagger. Yeah, I said swagger. This is their second tape. Sleeves cut, leather on. Tune out. (GH) (3-song cassette, lyrics not included, exfortyfive.bandcamp.com)

DEMOS

SCENIC

NEW YORK CITY

THE SONICS
DADDY LONG LEGS
NOVEMBER 12 @ WARSAW

ALL TORN UP / ASKULTURA
THE LADRONES / A-TRUTH
NOVEMBER 12 @ DON PEDRO

LORD ALMIGHTY / SIRE / NY IN 64
NOVEMBER 18 @ DON PEDRO

CONTINENTAL
(FEAT. RICK BARTON, EX-DROPKICK MURPHYS)
NOVEMBER 27 @ DON PEDRO

BINARY HEART
(MEMBERS OF BOMB THE MUSIC INDUSTRY)
DECEMBER 2 @ DON PEDRO

DAVID DONDERO
DECEMBER 8 @ DON PEDRO

MAMÁ LADILLA
(ON TOUR FROM MADRID, SPAIN)
DECEMBER 10 @ DON PEDRO

Facebook.com/ScenicPresents - Twitter.com/ScenicNYC

SEX PRISONER "Tannhauser Gate" LP
GOD'S AMERICA "Merge with the Infinite" LP
MITB "DE-PROGRAMMING THE BIGOT" 10"
REPROACH "DESPAIR/SHITTOWN" 7"
WEEKEND NACHOS "APOLOGY" LP
EXTREME NOISE TERROR LP
SICK/TIRED SEA OF SHIT SPLIT LP
TERMINAL NATION "WASTED" 7"
M.I.T.B "LOST SESSIONS" LP
FUCK YOU PAY ME "PUBLIC DISGRACE" LP
TO THE POINT/SIDETRACKED 7"
CAVE STATE "MANFERIOR" 7"
LIFESPITE 7"
FRACTURED "DELAPIDATED" 7"
FAST ASLEEP "OUTSIDE THE FENCE" 7"
REPROACH/CITIZENS PATROL 7"
LOW THREAT PROFILE "PRODUCT #3" 7"
EXTORTION "SICK" 12"
PHOBIA "GRIND CORE" 7"
MITB "ABUNDANCE OF GUNS" 10"
WEEKEND NACHOS-"STILL" LP
CALLOUS "FUCKING USELESS" 7"
MITB/BIZAAR UPROAR SPLIT 10"
COLD WORLD / HUMMINGBIRD OF DEATH LP
NO COMMENT "LIVE ON KXLU 1992" 7"
PICK YOUR SIDE / TO THE POINT 10"
BASTARD NOISE / LACK OF INTEREST LP/CD
MAN IS THE BASTARD / BLEEDING RECTUM LP
WEEKEND NACHOS "UNFORGIVABLE" LP
LOW THREAT PROFILE "PRODUCT #1" 7"
NOISEAR "TURBULENT RESURGENCE" LP
BASTARD NOISE "THE PROGRESSION OF SICKNESS" 10"
WEEKEND NACHOS / LACK OF INTEREST 7"
MANPIG "THE GRAND NEGATIVE" LP
BRUTAL TRUTH / RUPTURE 7"
NO COMMENT "DOWNSIDED" 7"
INFEST 12" "NO MANS SLAVE"
SIEGE 12"
BASTARD NOISE "SKULLDOZER" LP/CD
NO COMMENT "COMMON SENSELESS 7"
EXTORTION "DEGENERATE" 12"
BRUTAL TRUTH / SPAZZ 7"
DEEP SIX RECORDS: P.O BOX 6911
BURBANK CA. 91510 U.S.A
7" $8/$22 10"/12" $17/$30 CD $10

HAVOC

WWW.HAVOCREX.COM

MINNEAPOLIS

77-84 HARDCORE PUNK RE-ISSUES

CRUST THRASH D BEAT AND RAW PUNK

SCANDINAVIAN IMPORTS

CHECK OUR WEBSTORE AT WWW.HAVOCREX.COM

FOR THE MOST CRUCIAL SELECTION OF RECORDS, T SHIRTS,

CDS, AND PLASTIC SLEEVES FOR LPS AND 7"S

STORES AND DISTROS WE DEAL DIRECT!

WE NO LONGER HAVE A PRINT CATALOG.

WATER WING RECORDS

NOW AVAILABLE!!!

WW13 LITHICS - *Borrowed Floors* LP

Third pressing of this Portland Oregon foursome's debut LP. With combination letter press & offset printed covers.

WW14 JUNGLE NAUSEA - *S/T* LP

Reissue of early 80's Portland Oregon post punk treasure.

WW16 POISON GIRLS - *Where's the Pleasure* LP

Second LP by Anarcho Punk pioneers Poison Girls. Originally released in 1982.

ALSO AVAILABLE...

WW01/TRDWD024 CAETHUA - *The Summer Is Over Before It's Begun* LP $12
WW02/MLADYS2 TYVEK - *Fast Metabolism* LP $12
WW05/TRDWD025 AMPS FOR CHRIST - *Circuits* 2xLP $16
WW07 BRUTE HEART - *Wildfire* 7" $4
WW08 THE ANDROIDS OF MU - *Blood Robots* LP $13
WW10 POISON GIRLS - *Hex* 12" 45RPM EP $13
WW11 POISON GIRLS - *Chappaquiddick Bridge* LP+1 Sided 7" $15
WW12 CHOCOLAT BILLY - *Mon Père Est Ma Mère* LP $13
WW15 CRYSTAL MYSLAJEK - *Circadia* LP $14

COMING SOON!!!

WW17 Y PANTS - 6 Song 12" EP
WW18 Y PANTS - *Beat It Down* LP
WW19 KLEENEX/LILIPUT - *First Songs* 2xLP (co-released by Mississippi Records & Kill Rock Stars)
WW20 AMPS FOR CHRIST - *Plains of Alluvial* LP

Purchase WW releases at
WATERWINGRECORDS.COM

Distributed by Mississippi Records, Revolver, Forced Exposure, City Hall Records, Cobraside, Clearspot, Cargo UK, Light In The Attic, Ebullition & Puke N Vomit

ZINES

Send zines for review to PO Box 460760, San Francisco, CA 94146 USA. Include postpaid price within the US and internationally. We are always looking for multi-lingual zine reviewers who are based in the US. Write to ari@maximumrocknroll.com for more information.

(AP) Ari Perezdiez
(DG) Dan Goetz
(DZ) Ryan Modee
(EC) E. Conner
(EW) Eli Wald
(JB) Julia Booz
(KS) Kenn Suto
(MM) Marissa Magic
(MR) Mikey Minicomix
(RB) Rory Britt
(SW) Shivaun Watchorn

83 ŚCIANA WSCHODNIA #21
8 zł / 40 pgs
Polish zine published out of Bristol, UK. It's almost entirely in Polish, and the black and white layout is busy, with plenty of background images, photos, and ads. This one covers the Bristol Hunt Saboteurs, a Polish fan club of FC St. Pauli, Mariusz Komorowski, Persecution, Tofu Riot, Perma War, NoiSeAxe, and more. There's an article on NYHC with some cool but pixelated photos, and a travelogue covering Armenia, Serbia, Montenegro, and more. A few vegetarian recipes round it out. (SW)
Lukasz Korpirk, 46 Bloy Street, Bristol, BS5 6AY, UNITED KINGDOM

CEMETERIES: A PHOTO ZINE
$6 / 27 pgs
While I was going through an awful breakup, I went on a desperate hunt all over New York City in search of where my hero, Reagan Youth's Dave Insurgent was buried. Cemeteries have always been a place of peace for me. My parents have both passed on and were buried in separate cemeteries states apart and they could not be more different. I became fascinated by cemeteries and rituals of honoring the dead. As a Jew, we leave stones while other religions tend to leave flowers. There is something magical about how we honor people as they pass to the next phase of life. This zine beautifully captures photographs of cemeteries all of the United States and the photographer's stories behind them. It starts of in Salem, Massachusetts then takes a journey to one of the most haunted cities in the US: Charleston, South Carolina. Richmond, VA's Hollywood Cemetery is also featured. There was also a photo from a cemetery across from my old home in Chicago. Although not labeled, it is actually called Graceland Cemetery and it is a really beautiful place to wander around close to Wrigley Field. The highlight of this zine was seeing photos from the cemetery in Queens where my mother, grandfather, and grandmother are all buried, another stop on my unsuccessful search for the grave of Dave Insurgent. If anyone has a lead, please let me know. Perhaps it was fate that this zine ended up in my hands. (RB)
280 Knickerbocker Avenue, Apt 21, Brooklyn, NY 11237

DEFIANT POSE #9
£6 / 32 pgs
At first this seems to maybe be pertaining to London punk histories—Void, Acklam Hall, etc., mixed in with time appropriate diary entries. Then it lurches forward with a couple reviews (of Oakland bands?) and interviews, something about Suburban Homes, something about Métal Urbain, oh yes, let's not forget Discharge. There are things that I theoretically like about this magazine, like the act of contextualizing through personal histories, but I just don't get this. The way it's formatted and written, it ends up being confusing. It's never clear when things start and when they end, and what they are trying to get at. The jumble of content doesn't seem intentional or cool, it just seems clueless. (MM)
PO Box 2544, London, NW6 3DF, UNITED KINGDOM
inflammablematerial.bigcartel.com

DEFIANT POSE: LONDON GIG FLYERS II 1977–1997
3£ / 36 pgs
In the years this zine covers, 1977 to 1997, punk must have been many things in London, from a threatening and creative endeavor to a bland, theatrical role-playing that was easily consumed and tossed aside. Hell, I bet it was all those things at once sometimes. To those of us who weren't there in those years, the black and white compilation of "gig" flyers that is *Defiant Pose* leaves one impressed by the breadth of bands and venues and the spirit of underground music that lived in that city then. Sure, a lot of those bands went on to be more of the same ol' commodified nonsense and a lot are probably unknown to those who weren't there then, but that doesn't stop one from appreciating this zine. Unfortunately, in the future we probably cannot look forward to a similar collection of Facebook invites to the DIY events that happened this year, so enjoy a look at how things used to be when there was a catalog-able, physical wealth of flyers. Most of all—like the intro suggests—don't bask in the past but go out and take in the DIY scene today. (KS)
PO Box 2544, London, NW6 3DF, UNITED KINGDOM
inflammablematerial.bigcartel.com

DISPOSABLE #7
$4 / 38 pgs
Disposable #7 is a black and white photo zine of bands playing at shows. There are a few pages of non-photo art thrown in near the end, but other than that, each page is just a band name and accompanying photos. There's no intro, no descriptions, no writing at all. The front and back covers are eye catching, the layout is good overall, and the photos range from okay to pretty nice. This zine was produced in a run of only 50 and each one is individually numbered. (KS)
fanzine.tumblr.com / disposablezine.bigcartel.com

ELECTRIC HEAT #1
$2.50 / 14 pgs
New zine from Winnipeg covering this person's trip to Everything is Not OK fest covering not just all the shows but the entire road trip, complete with top five sets, food, and coffee. Also included were interviews with Rik and the Pigs and Denial / Error. It's a fun zine

ZINES

overall, though I could do without the snarky commentary about benign stage presence (punk police wah wah) and the interview style, which was monotonous at times. (AP)
906 Warsaw Ave, Winnipeg, MB R3M 1E2, CANADA / shkysko@gmail.com

FLAUSTIN PARADISE #2
28 pgs
Short and sweet photozine out of Austin, all shot on disposable cameras and largely dedicated to a younger wave of bands. The photos are bookended by one-page interviews with the Real Cost and Enemy One, both of whom I believe got together on sheer impulse in the last year or so. Enemy One for instance formed out of the need to make a "fake band" for a friend's music video (look them up on the 'tube for some deranged footage that recalls Die Kreuzen on public access TV). Most of the photos are centered in Texas hotspots like the Tamale House or J&J's Pizza, with a couple of excursions to Marfa and Chicago, representing locals and touring bands from Soy Babies to Sheer Mag. Disposable shots always seem to end up blurry or blown out in shaky hands like mine, but sometimes the flash can compliment things such as the giant inflatable alien head that someone brought into the pit; things are indeed bigger in Texas. (EW)
flaustinparadise@gmail.com

FLYKTSODA #10
3€ / 40 pgs
This one was truly a throwback, but like Air Force 1's some things never go out of style. Namely, political punk zines full of earnest crusty punks. *Flyktsoda* doesn't disappoint. Hailing from Scandinavia and full of related regional content including—but not limited to!—D-beat bands and white people with dreadlocks (the taboo hasn't seemed to made it that far north, which is weird because the trend did). This is truly an international mag and it's full of cool interviews with bands, people contextualizing regional political punk scenes from Venezuela to Poland, and personal essays. The political essay "The Insurrectional Project" by noted Italian anarchist Alfredo Bonanno has been quoted in toto, flushing out the heart of the magazine. This is the first English issue, which put together some new content and some older content in order to be distributed on a European tour. Very cool! Connect the dots! Make Total Destroy! (EC)
flyktsoda14@gmail.com

PLASTIC BOMB #94
80 pgs
So many punks love to see punk thriving in smaller towns and cities. It always just seems truer in those places without a punk history, without the rules of how the fundamental structures of Punk were laid and how they should be adhered to, never altered, etc. I don't know much about Duisburg, but I know it's not Berlin or Munich, so to see this fanzine going almost 100 issues strong is uplifting, even if the bands they interview or review don't always kick me. It's very organized and also gives plenty of information for people seeking access to punk materials and ideas anywhere in Germany. It's plenty political with ACAB banners and deutsch-punk mockeries of the nationalist party and Hitler as well as information about how to assist in helping out locally with refugee-support initiatives. Apropo refugees, there's an interesting couple of pages where they interview roommates of a shared apartment who have invited a refugee to live in a spare room. Just last year, Angela Davis said that "the refugee movement is the movement of the 21st century." Aside from the musical aspect of this fanzine, I think being able to have a glimpse into how punks are becoming more politically active with this contemporary, complicated struggle is what the zine really has to offer to someone reading from abroad. There's a strange balance beam that a lot of sub-mainstream people are trying to walk, one that balances their theoretical ideologies as well as their ascribed place in society (both voluntary as a punk and involuntary, perhaps, as a member of the white majority). Mistakes have been made and will continue to be made, but I believe these are just the rites of breaking down communication barriers, societal walls, bureaucratic oppression, and xenophobia. If there's one German phrase you have to know to be up, something that punks (and all concerned citizens, that is) from all over rural, small-city as well as metropolis Germany take to heart, it's *kein mensch ist illegal!* (For those further interested in Angela Davis and this European-centered refugee protest movement: Angela Davis visits refugee activists in Berlin in a short video by Tosco Berlin: vimeo.com/127986504) (TM)
plastic-bomb.de

PLASTIC BOMB #96
3.50€ / 78 pgs
German fanzine with letters, columns, interview, and reviews. Aesthetically and genre-wise this seems like it's in the same pocket as *Razorcake*. The only bands I recognize listed on the front are Turbonegro and Descendents. It comes with a free CD compilation. (MM)
plastic-bomb.de

PUNK ROCK GLEE CLUB #2
$5 / 64 pgs
Another jam-packed issue about the Chicago-based punk rock acapella group, Blue Ribbon Glee Club. This issue is filled with stories from members of the group as always. After reading this zine, I decided to watch a few of their videos online; and they are pretty great! They cover the Raincoats' "Fairytale in the Supermarket!" This zine is a great accompaniment if you get to see them perform or have some time to kill watching their performances online. Hopefully this zine inspires people to start their own punk rock acapella groups in their own cities! (RB)
PO Box 477553, Chicago, IL 60647

RAZORCAKE #94
$4 / 112 pgs
New issue of this long-running zine. This one's got all the usual columns, comics, record reviews, zine and book reviews, and top five lists. There are three long interviews with L.A. queer punks Trap Girl, L.A. pop punkers Gentlemen Prefer Blood, and late '70s East L.A. proto-punks the Warriors (best known as the least Chicano band on the Eastside). If you think *MRR* interviews are ungainly, you'll have a shit fit over these, though there are some great anecdotes hiding in these seemingly unedited colossuses. (SW)
razorcake.org

THE SECRETS OF LIFE AND DEATH #31
28 pgs
The formatting is so atrocious that it took my entire being to not chuck this against the wall. On top of being cluttered in a bleh way all the text is either partially overlapped on itself or layered over photos, leaving dark on dark. There's a superfan interview with someone who worked on props for *Blue Velvet*, a brief bio of Traci Lords, a rundown of movies with mermaids in them and some kind of review of watching *Re-Animator* with the Spits. If you dig movie nerds nerding about movies in the pulp and / or horror vein then this is your guy. (MM)

TIGHTROPE #2
$6 / 26 pgs
Cool fanzine covering women in hardcore (in a lot of the interviews it seems like femme, women, girl, queer, and trans are used

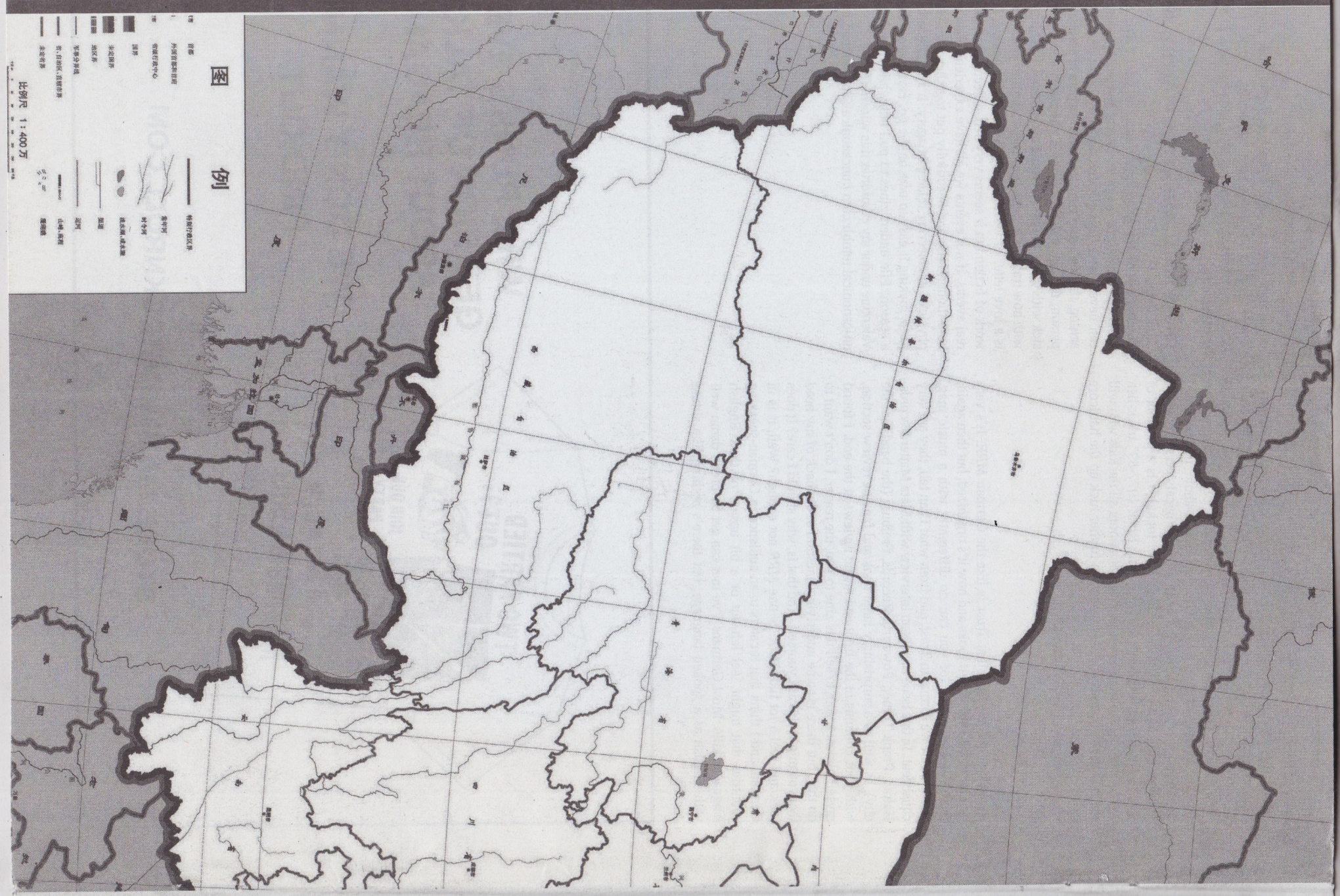
interchangeably or encompassed into the monolith of female identity). I wish I would've read the first zine, which was referenced in this issue, as it seems like it was made up of more essay, rather than spotlights like this one. There are interviews with members of ICE, Firewalker, Leather Daddy, Profile, and more, and essays about intersectional veganism, pretty accessible feminist sociological perspective of gender shifts and patriarchy in punk. Also included is a printout of the "A Reference of Female-Fronted Punk Rock 1977-89" track-list. Really stoked for future issues and thinking about all the kids who will get this in their hands and be inspired to further fuck up the hardcore scene. (AP)
tightropefanzine@gmail.com

TRUST #176
70 pgs
Someone told me once that *Trust* is like the German *MRR*. It's very similar in the ways that it looks and how it's organized, but then again, there's not an awful lot you can do differently with a music mag, right? There's a format to *Trust*, and from what I can tell, they are very consistent. In this issue there's an interview with Meta Matter Records, Hators, Frank Turner, Powertrip Records, Freiburg (the band, not the city), as well as a surprisingly large book and fanzine review section, with your columns in the front and music reviews at the end. I found myself almost trying to sell this zine to you, the reader. I don't want to do that, but there is some underlying question at the back of my head that you might also ask yourself. And that is, why should I care? It does look and feel a lot like *MRR*. Is one *MRR* not enough? Well, it is in German, and I think that it caters to an audience in German-speaking countries that might feel left-out or a bit unsure of their English language skills. Most Germans I've met can get by pretty damn well with English as a spoken language, but there's nothing like sitting down and relaxing with some reading in your own mothertongue. There seem to be people who are into it, and it's nice to not know almost all of the bands interviewed and reviewed. (TM)
trust-zine.de

UNCANONICAL ZINE: I. EPSILON-ALPHA:: DISCOVERY
$5 / 20 pgs
"Letting go of the longing is a kind of grief." The author dreamily describes the intense desire of the one you want so desperately but you can never have. This perzine perfectly illustrates just that; the deep aching, the feeling in your stomach, the pain in your soul for the wrong person; the one you desire but is ultimately never to be yours. "I am sick with you. I'm over yearning and morose. I'm bitter. I'm overcome with how tragic it is I can't say these words to you." *Uncanonical Zine* is a love letter of what seems like things left unsaid. It claims to be a work of fiction but it seems very self-reflective and possibly based on real events, if not events we all have experienced on some level. It is both thoughtfully and beautifully put together with interesting glossy physics / engineering related imagery. It's a little smaller than a half page, making it easy to take on the go. Issues seem to come out once a season. File under: zines to pull out while listening to My Bloody Valentine under my comforter this winter. (RB)
un-canonical.tumblr.com / uncanonical@protonmail.com

WILL PUNKS EVER GET SICK OF TALKING ABOUT REAGAN?

WE DON'T WANNA FIND OUT.

STORE.MAXIMUMROCKNROLL.COM

MORE SPECIAL ISSUES ON REPRODUCTIVE RIGHTS, PUNK PHOTOGRAPHY &
FILM, AND DIY SPACES COMING SOON. SUBSCRIBE NOW TO GET THEM FIRST.